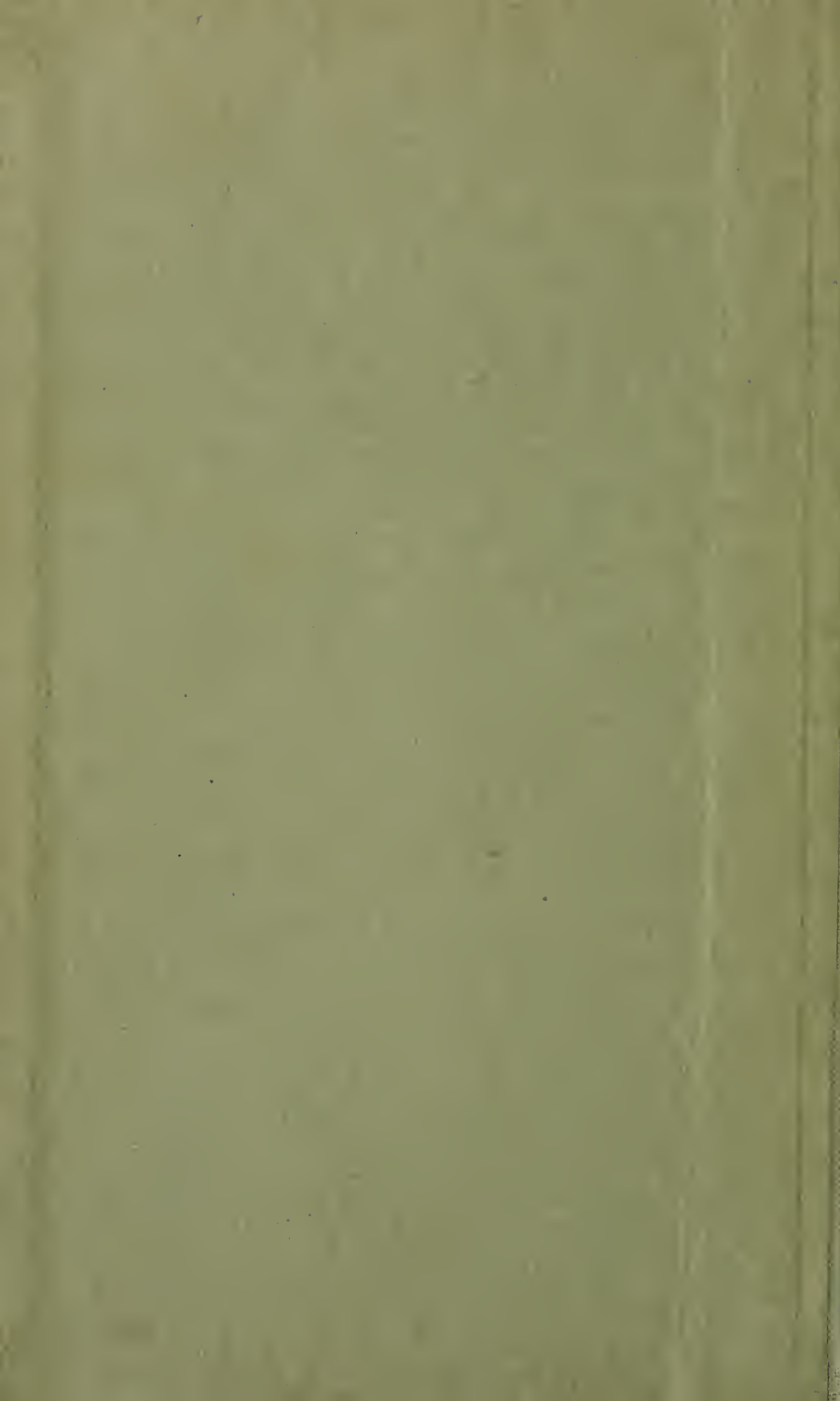


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**SELLING SERVICE WITH
THE GOODS**

SELLING SERVICE WITH THE GOODS

An Analysis and Synthesis on the
Planning, Designing, Construction
and Installation of Window Displays.
Includes Comprehensive and Practi-
cal Chapters Upon the Psychology of
Window Displays, Color Harmony,
Lithography and Dealer Co-operation.

By

W. O. WOODWARD

President

W. O. Woodward Co., Inc.

Window Display Specialists

New York City

and

GEORGE A. FREDERICKS

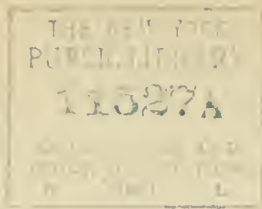
Illustrated in Color,
Half-tones and Diagrams

THE JAMES A. McCANN COMPANY

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Special indebtedness is due F. J. Boyd, lithographer and lecturer; Frederick Welles Prince, Advertising Manager Westinghouse Lamp Company; Livingston Fountain and E. P. Meade. A word of thanks is also extended to the Chicago Co-operator.

FOREWORD

The authors, in writing this book, have striven to present a complete and serviceable manual for window display men and for those who use or intend to employ this medium of sales promotion.

This book is not a history of advertising nor window display, but is a reference on the planning, designing, construction, and installation of window display material—a synthesis of modern sales and dealer co-operation.

In this book the authors have begun where the ancient and sun-dried contributions to advertising technique have left off, and continue the story as a practical study and analysis of a great modern sales medium with an unlimited future before it and a field as wide as the world itself.

It is hoped, therefore, that it will serve as a complete reference for the student of merchandising, the "man in the game," displays crews in the field, the retailer, and the manufacturer who employs window displays as a necessary link in his national advertising campaign.

Also the authors have not forgotten the dealer himself and his personal part in the completion of the sales campaign and the strengthening of the merchandising chain, for in fact, just as a chain is as strong as its weakest link, so the strength and sales power of the national campaign are as strong as its window displays and the co-operation of the dealer.

With this object in view then, the authors, offer this book as a sincere contribution to the advertising literature of the world.

CONTENTS

CHAPTER	PAGE
I. PLANNING THE CAMPAIGN . . .	1
A brief analysis of space values. Efficiency in the choice of Media. The value of window displays and dealer co-operation. Window displays worth extra executive effort. A good display has great dual power.	
II. THE TECHNIQUE AND PSYCHOLOGY OF WINDOW DISPLAY . . .	6
The stimulus of visual sensations. The power and influence of observation. The pulling force of "Human Interest." Creating the proper atmosphere. Women as a sales basis for domestic products. "Staging" the effective display.	
III. CREATING THE WINDOW DISPLAY .	17
Analyzing the product. The birth of the display idea. Designing the window display. The final test of the submitted display.	
IV. ART AND WINDOW DISPLAY . . .	25
A brief on colors. The attraction value of black and white alone. What color really is—the decomposition of white light. Red strong in attractive power. Effective two-color combinations. Some friendly advice on buying window display art. Women more sensitive to color than men.	

- V. DISSECTING WINDOW DISPLAY 36
 Where the trade mark or name should be. The weakness of the base. Adaptability to lighting conditions. Rules for writing display copy. "Centering" the window display. The advantage of the unselfish window display. Suggesting other sales through the product displayed.
- VI. WINDOW DISPLAY CONSTRUCTION 46
 The mounting and finishing of advertising displays. What is meant by "Points" and "Lining Sheet." The requisities of faultless mounting. Scientific mounting by machinery. Flat-bed die cutting. The weakness of the varnished display. The advantage of the die-cut triple-piece screen.
- VII. THE SIMPLE MECHANICS OF LITHOGRAPHY 56
 What happens to the original drawing of the display after it leaves the hands of the artist. The initial mechanics of the lithographic process. The preparation of the lithographic stone. Proving and transferring the finished job. The offset and rotary process. The origin and inventor of lithography. A laundry list the root of lithography.
- VIII. WINDOW DISPLAY CREWS IN THE FIELD 65
 The jobber cannot be expected to distribute window displays. The dealer also has little time to install Car cards, cartons, and auxiliary aids.
- IX. THE VALUE OF WINDOW DISPLAYS ALONE 72
 A brief review of a direct campaign which hit the mark. Checking up the sales results. The value of window circulation and location. Selling a service to the retail merchant. The great need for definite instructions.

- X. AUTOMATIC VS. "STILL" DISPLAYS 80**
 The meaning of "Window Trim." The sales value of interior displays. Modern department store windows.
- XI. THE HAND-MADE WINDOW DISPLAY 87**
 What analysis proved in the case of an oil refiner. Your window displays and dealer helps must produce. The product itself must suggest dealer helps. His idea was based upon the Human Interest element.
- XII. THE DIFFERENCE BETWEEN "DRESSING" AND "DISPLAY" 94**
 Discussing window display types. A review of the flexibility of modern store windows. Dealer interest.
- XIII. WINDOW DISPLAYS IN FOREIGN MARKETS 103**
 Cuba a fertile sales field. The Orient offers big sales possibilities. How the Chinese are affected by colors. Value of truth, simplicity and care.
- XIV. CO-OPERATING WITH THE DEALER 110**
 The great need for dealer co-operation. Displays and dealer helps should not be packed with goods. Sales executives should know the dealer viewpoint. The kind of sales letters to write to the dealer. Launching a great co-operative movement.
- XV. MOTION PICTURE DISPLAY 118**
 What the leading producers are doing in cut-out and lobby display as a co-operative example. Tying up the theatre display with local newspaper advertising. The use of cut-outs in retail store windows. Novel ideas and decorative schemes are supplied free.

CHAPTER	CONTENTS	PAGE
XVI.	DRESSING THE WINDOW	125
	<p>The fundamental laws of window display. Sales ideas found profitable by test. The sales value of the single-idea display. Colors as a basis for sales attraction. Displaying wares in their proper settings. Facts to remember when dressing the store window.</p>	
XVII.	A CHAPTER FOR THE DEALER	136
	<p>The dealer a necessary factor in modern merchandising. Retail hints for the summer months. Precautions for the winter time. Some "reasons why" sales are lost. A bright store invites the passerby. "Service" essential to bigger profits. Name, news, and children are builders of retail sales. Window displays and "Aids" increase sales. Educating the Manufacturer. The store window aptly called the business eye.</p>	
XVIII.	GETTING THE MOST OUT OF THE MODERN STORE FRONT	151
	<p>Suggestions for better windows. Plans for building the better window. An effective clothing store front. The roomy vestibule.</p>	
XIX.	WINDOW LIGHTING	161
	<p>The necessity for better display window lighting. The right and the wrong way to light the window. Making light reflection pay. The value of store lighting.</p>	
XX.	MARKETING THE PRODUCT	172
	<p>Distribution. Something more than general space is necessary. Three plans for securing distribution. The three-link sales campaign. Good-will an asset to the business. Consistent advertising the secret of continued business.</p>	

LIST OF ILLUSTRATIONS

	FACING PAGE
These displays reflect the quality of the product advertised by atmosphere. Colored. . . .	14
Side view of "miniature window"	20
Front view of portable window in which the miniature display is staged	20
A window display designed for stationery store windows. A compelling three-piece screen. Illustrating what poster art can do for a difficult product to display. Colored. . . .	26
An attractive display for a well-known product. Atmosphere and artistic design is the keynote of the idea and suggests quality and use of the product. Colored. . . .	34
The test of an effective window display. Top section—highest in advertising and sales value—where trade mark and package should be	38
"Scarce copy" successfully used to display a difficult product to advertise—a Pyorrhœa Preventive Dentifrice. Both car card and window display are based upon the same advertising appeal. Colored	40

ILLUSTRATIONS

FACING PAGE

A dominating window attractively arranged and a window display properly installed. This type of display enhances the sales value of the store front and "registers" instantly to the passerby	42
A perfect installation. This is known as a "solid window;" complete in atmosphere, size and display of product. This type of window display is necessary in the drug trade. An effective machine mounted triple-piece screen	50
Lithographic stone quarry in Bavaria	58
Preparing and leveling lithographic stones	58
Lithographic rotary press by which printing can be done from either zinc or aluminum plates	62
Offset press with automatic feed	62
An elaborate thirteen-piece window display for Carter's Seeds. An innovation in seed display. Slogan and cutout at left was later used as a national trade mark. Colored	66
Illustration from magazine advertisement. Window display below	70
A "new use" created by a window display for a medicinal soap. Sufficient display material for a "solid" window. Lithographic pyramids of soap cartons serve successfully where scarcity of the original product in stock prevents proper dressing	74

ILLUSTRATIONS

FACING PAGE

Window "Trims" effectively used in collaboration with a striking window display in the standard color scheme adopted by The Tidewater Oil Sales Corporation. An effective elaboration of a well known trade mark. Colored	82
How a typical automobile accessory window can be dominated by a product when the window display is properly planned and installed	84
Display of insufficient size improperly installed What often happens when display material is promiscuously distributed. Advertiser gets little or no publicity from this type of window	90
A display of several products advertising no one product and illustrating improper installation and display of insufficient size. Note how Houbigant perfumery is partially hidden by a cough medicine	98
Exploitation material for the film exhibitor. Top illustrations show rough drawings ready for engraver	122
An electric fan to prevent the window glass from frosting	140
Two faulty windows found generally throughout the department and groceries trades .	152
A convenient arrangement of window space. Both plans allow proper depth and room for inquisitive shoppers	154

ILLUSTRATIONS

FACING PAGE

Deeply recessed window. A good window for bulky merchandise. Allows plenty of vestibule space	156
An effective arrangement permitting the display of several lines. A good plan for general merchandise or department store . .	159
An excellent window to display woman's wear, merchandise and accessories	161
The wrong way to light the store window . .	162
The right way to light the store window . .	165
The proper way to build the store window. Note how window light is placed	168
Analytical sales chart. This analysis is based upon general commodities sold through the drug, grocery, automobile accessory, hardware and confectionery trades. Colored .	174

“ONE HUNDRED PER CENT EFFECTIVE ADVERTISING IS ADVERTISING KEPT AS NEAR AS POSSIBLE TO WHERE THE MERCHANDISE IS SOLD.”

—DOBBS.

SELLING SERVICE WITH THE GOODS

CHAPTER I

PLANNING THE CAMPAIGN

A BRIEF ANALYSIS OF SPACE VALUES—EFFICIENCY IN THE
CHOICE OF MEDIA—THE VALUE OF WINDOW
DISPLAYS AND DEALER CO-OPERATION

THESE are modern days of efficiency. A business or profession is as strong as it is efficient.

In planning and executing modern advertising campaigns a great attempt has been made at efficiency, but it has been limited more to the *routine* of designing and placing display advertisements than to a thorough analysis of media and the quest of new and better methods of distribution and sales efficiency.

It is agreed that an advertisement, to be effective, must be the best in copy, display and position in any given medium, but ample proof has been found by advertising analysts that "reader inter-

est" in general media is on the wane. This is due to the tiresome battle that has been waged in the past to attract interest by more space and more striking display. It is conceded that this display competition has tended to improve greatly the appearance of display pages, but general advertising seemingly has reached its zenith, and because of its abundance and concentration upon one medium, thought to be the best, the worth of that medium—general magazines—has depreciated in reader and attraction interest. Practically every advertisement of value is good display, but good display, buried with countless other pages of good display in a magazine, no longer impresses the reader as it used to when striking page display was a novelty and because of its ability to "stand out" had a greater sales value.

A better and broader medium is therefore eagerly sought. Under observation and analysis, Window Displays and the dealer himself offer promising results to the manufacturer seeking more effective publicity, better distribution, and bigger business.

*Window Displays Worth
Extra Executive Effort*

The faultless installation of effective Window Displays has been considered, in the past, a diffi-

cult thing to achieve—more difficult to employ than magazine space. The proper installation and “checking up” of Window Displays is a task that requires more time, attention and executive effort, but the results in distribution and sales attained by those who have used Window Displays correctly in the past five years, certainly prove that the medium is worth the extra effort. Advertising methods entailing the least effort are worth the least. General publication space has been proven to be a much over-rated sales medium.

This is by no means intended as a fatal criticism or condemnation of general magazine space. As shown graphically elsewhere in this volume, publication circulation, when used with discretion, has its power as a tie-up or connecting link in the national sales campaign. But when used alone or as the backbone of the advertising campaign, it has given every proof of falling far short of the ideal medium sought by merchandising men and progressive manufacturers.

Manufacturers are realizing, more and more, the importance of Window Displays, dealer helps, and dealer co-operation.

Merchandising men realize that the dealer is an all-important factor in merchandising and that he (the dealer) appreciates this material effort to keep his stock moving.

Advertising agencies are just beginning to see the immense value in direct advertising and the necessity of following through and checking up the national campaign by financing research men in the field from coast to coast on the trail of sales results.

Newspapers have already noted the immense value in Window Displays, and although to date their efforts in this direction have been modest, they are, nevertheless, progressive and are to-day seeking dealer windows as a tie-up with display space.

*A Good Display Has
Great Dual Power*

A good Window Display accomplishes this great dual purpose:

First: If it is well planned and finely executed, it immediately impresses the dealer with its sales value, its general dignity and harmony with the equipment and atmosphere of his store, and with the good judgment of the manufacturer in thinking a little more of his dealer and making this sincere material effort to keep his stock moving.

Secondly: Its appeal to the consumer accomplishes its purpose of completing the sales progression at the psychological moment when the consumer is in a receptive mood.

An attractive, scientific Window Display is as close, then, to the "firing line" as any form of modern advertising can be and reflects the quality, use and need of the product at the right time and place—*where it is on sale.*

CHAPTER II

THE TECHNIQUE AND PSYCHOLOGY OF WINDOW DISPLAY

THE STIMULUS OF VISUAL SENSATIONS—OBSERVATION,
ATMOSPHERE AND HUMAN INTEREST—STAGING
THE WINDOW DISPLAY

PSYCHOLOGY is no longer a mystic hypothesis. The word "psychology" has not become a "common" one, but it is now a familiar word the world over. The "man in the street" is no longer puzzled or appalled at its mention. He does not thoroughly understand its meaning perhaps, nor does he know how to specifically apply it, but he does know something of its existence and its power.

The average individual to-day does not, as is supposed by many, "flinch" at the mention of the term "psychology," but accepts it as an existing and functioning element in his life.

Psychology as a medium for better business has come to stay. There is no reason to-day to mention it and apply it with timidity. Psychology is a

powerful factor in modern business, and it will thrive and develop under the "sun" treatment. It should be "aired" when possible. Its growth should not be stunted under cover of the fear of being criticized or misunderstood.

Much has been written about the theory of color vision, the contrast of black and white as compared with colors, and the element of human interest, which advertising men with a sense of the value and power of suggestion and human appeal have in many instances successfully commercialized. Merchandising research men are constantly on the lookout for the unusual—the new discovery or manifestation of the attractive forces credited to psychology. Somewhere at some time in this world will be born a man who will segregate the experimental from the certain in psychology. Sales psychologists may achieve that result in time, but even to-day practical sales analysts sense and know to a great extent the attractive power and sales value of color harmony, suggestive atmosphere, and the element of human interest. They have not mastered these phases of the problem, but they have hit upon the great secret. Future years of consistent study, experiment and research may yield startling results, and there will come a time when merchandising men will have developed this all-important phase of industry to a scientific stage as

foolproof as the best of the modern professions. Out of these researches will emerge faultless methods of display, a discovery of unfailing medias for securing maximum distribution, and infallible sales methods.

*The Stimulus of
Visual Sensations*

In the application of colors to Window Displays there is such a thing as color consonance and color dissonance. That is to say, a poor blend or an inharmonious combination of colors can offend, disgust, or even madden the observer. And the reverse applies to an harmonious color scheme.

It has been irrefutably proven that colors through habitual observation and association of ideas create instinctive reflexes to action—good or bad—in all living creatures, including the human mind.

Colors have been found to be inherently attractive. There exists in the active mind a veritable language of colors. Classify it as subconscious, but it exists nevertheless and in a remarkable stage of development in the normal mind.

The child mind is attracted by colors long before it is able to read, write, or distinguish the logical from the illogical, and psychologists have found

that the adult mind, no matter how highly developed, reacts to the same fundamental stimuli as does the undeveloped mind.

Colors are instantaneous. In other words, they record their sight impression upon the mind instantly they are perceived. Their suggestion travels as lightning, and whatever the message bound skilfully into a colorful and properly constructed Window Display, it is bound to "get over" at a glance; in this way the Display serves not only as a reminder, but takes the place of the convincing human salesman—of oral conviction—and flashes its sales story to the passerby just as a wireless registers its instantaneous S. O. S. upon the sensitive recorder.

The Power and Influence of Observation

Were this a treatise only on the psychology of visual perception, we would carry the reader through the various stages of sight impression, perception of distance and size, of depth and motion, geometrical optical illusions, and so on. Where it is practical to be simple however, it is folly to be technical, and since we know that observation exists to a highly developed degree, it is not so much our problem to show how it occurs as how it can

be profitably applied to the business of increasing distribution and sales.

Therefore, in observation we have that natural faculty which enables the human mind to "take in" at a glance the general details of a scene, situation, or a Window Display, and just as the human eye can take in or read only four words on a line at a glance, it has been found that it takes the average individual from four to six steps to pass the average store window—a time period of approximately six seconds—during which time perhaps only one passing glance has fallen on the nearest Window Display.

However, as it is a scientific contention that the longest dream ever lived by the human mind consumed at the most only seven seconds, it is also a fact that one glance, even if lasting but a fraction of a second, is sufficient to take in the colors and sales message of a skilfully constructed Window Display. The human brain is forced to register the picture through the photographic eye exactly as the camera lens "flashes" its impression.

If the Display is an unusually attractive and distinctive one, it will automatically force attention, and the passerby will move closer or pause. The final action of purchasing the product or article displayed is but the next step, and the observer's decision—the determination to buy—depends upon

the "close-up," or in other words, upon the conclusive sales argument embodied in the general construction and atmosphere of the Display.

In this analysis it is claimed that in a normal being eighty-five per cent. of all knowledge is gained by sight, and only fifteen per cent. by all the other senses combined.

*The Pulling Force
of "Human Interest"*

Here we have a subtle force that perhaps is better explained by suggestion and simile than by descriptive text. In human interest we have the embodiment of the association of ideas. An idea suggested by the design, illustration, or atmosphere of a Window Display may instantly carry one back a number of years to some happy incident which emotional reflexes have permanently sealed in the subconscious mind. We may not be aware of these countless memories until they are fanned to flame by the emotional appeal of something seen, heard or sensed, but they are ever present and respond vividly to that suggestive power which men have termed "Human Interest."

To arouse sympathy, happiness, or affectionate interest is the mission of the human interest element as applied to Window Displays—to associate

the appeal with something close to the heart and mind of the observer.

This element of human interest has played its all-important part from the days of the ape-man down through the progressive ages to the present stage of civilization. It was fundamental human interest which prompted the man-beast to conquer the primitive forest and to solve the problems of progress to provide for his mate and her young. It was the urge of the love of life and the interest of living that caused him to pause in the chase to behold the colors of the flaming sunset and nature's other colorful pictures.

Theatrical producers will agree that while the light and flimsy farces do meet with success, it is the play with the dominant human interest that forges to the front.

The characterizations of Dickens are forceful masterpieces because of their grip upon human emotions. In his best works human interest is dominant.

Human interest, then, is the masterful trump of the Window Display expert. In constructing his displays he commercializes this powerful element of interest to the limit.

The technique of Window Display is, therefore, as delicate to handle as the finest of lace, as difficult as the finest musical compositions of Grieg or Liszt,

and is no longer recognized under the classification of "Window Dressing" but rather under the taxonomy of "The Science of Window Display."

*Creating the
Proper Atmosphere*

Just as a creative work of art can subtly suggest good or evil, so can the atmosphere, color harmony, lithography, and general make-up of a Window Display suggest dignity, richness, culture, simplicity, the bizarre, or poverty itself.

It is agreed by art connoisseurs and artists that the immoral or moral vision and standards of the artist are plainly reflected in his creative work. This is the force of psychology and the subconscious mind.

In the same manner, the poverty or richness of ideas, the lack or abundance of color sense, and mediocre or fine lithographic methods—in brief, the atmosphere of the Window Display—can make or break the product advertised. Window Displays are governed by the same fundamental laws that govern all creative art. Under the touch of a master, the crude is transformed to the most delicate suggestion of reticence and dignity.

This does not mean that it is easy to create a simple and fine Display, and difficult to produce

the bizarre and coarse or to create the atmosphere of strength and power. It is just as difficult to picture the warmth and delicacy of the clear blue sky as it is to suggest the thunder and tumult of the storm. It requires the work of a master to picture both; one is as delicate to handle as the other and is not the work for an amateur lacking in technique and genius.

Along these creative lines then, experts build their Window Displays, making them reflect the characteristics, quality, dignity, or strength of the product advertised—not by type display nor word phrases, but by *atmosphere*.

Women as a Sales Basis for Domestic Products

In the selling of commodities used in the home and allied thereto, sales analysts claim that women are the real purchasing agents of the United States. It is generally agreed that women buy ninety per cent. of the necessities and luxuries used in the American home.

Not only do women constitute the nation's buying power of those products that are used in the household, but to a great extent they influence, directly or indirectly, the miscellaneous purchases made by men.

Cavanagh Edge Hats



THE art of hat making in America reaches its highest expression in the Cavanagh Hat Process. Popularized by letters patent is of world-wide renown. The Cavanagh Hat Company, New York.

FORENTEX HATS



Made in the U.S.A. by
JOSEPH KNAPP CO.
Fifth Avenue, New York

**SQUIBB'S
TALCUM POWDER**

The Squibb's Talcum Powder is famous in Italy and is manufactured by S. Squibb & Sons, just east of this port of call.

From London - the most delicate skin of London is made of Squibb's Talcum Powder.

Hats from the Crofut & Knapp Shop



Boys Agency



Dobbs Hats

Fifth Avenue, New York

These Displays Reflect the Quality of the Product Advertised by Atmosphere.

In planning Window Displays, car cards, and direct merchandising campaigns for domestic and general commodities, it is necessary therefore to use this appeal as a basis for the sales programme.

Every compelling element of the psychology of sales depends upon the forceful presentation of the product in the proper atmosphere, with the proper sales copy, if any, and upon the correct appeal to the dominating purchasers—women.

*“Staging” the
Effective Display*

There is no better simile than to compare the scientific installation of an effective and sales-clinching Window Display with the property and stage effects of a Belasco production.

Belasco, in staging a play, considers every conceivable possibility of the psychology of suggestion, of atmosphere, and of human appeal. Every detail is carefully thought out and analyzed, and the ultimate success of the play is based upon the Belasco method of building the effects. It is a fact that in one of his productions of recent years he kept a Maltese cat boxed in a cramped position for hours before a certain scene, so that when released upon the stage the cat would stretch naturally before the fireplace and give specific outward

evidence of the natural contentment and atmosphere of the scene. Belasco's business is producing and staging plays, and he is a master in the art merely because he employs the correct methods.

The same law of atmosphere, harmony, and human interest governs the technique of staging the effective Window Display. And yet, with the theatrical technique of Belasco as a working basis and an evident, conclusive and fundamental law, manufacturers are daily hoodwinked by irresponsible, incapable, and reckless impostors, who pose as Belascos of Window Display, but turn out flimsy, inappropriate material, lacking in atmosphere, color harmony, and sales value, and based on "get-rich-quick Wallingford" philosophy rather than upon practical sales psychology.

CHAPTER III

CREATING THE WINDOW DISPLAY

ANALYZING THE PRODUCT—THE BIRTH OF THE DISPLAY
IDEA—DESIGNING THE DISPLAY—THE FINAL TEST

BEFORE attempting to design the Window Display, the merchandising man thoroughly analyzes the product or article to be displayed. Not only does he analyze the product itself, the process of manufacture, where possible, the various uses of the product, the class of users, and the type of dealer who must handle it, but he also studies the method of packing, the convenience of the package, if packed in package form, for shipping, the artistic and display power of the labels, cartons, and trade-mark, and numerous other merchandising details which are to be carefully considered before an attempt is made to design the Window Display.

Then before placing the manufacturer at the expense of "breaking" the field with untried Displays, the analyst goes over past advertising cam-

paings, checks up their results or failures as completely as possible from available data, and makes a thorough analysis of the distribution facilities and of the dealer attitude toward past campaigns and attempts at dealer co-operation. In short, a thorough study is made of both the manufacturing conditions at home and of the general distribution and market conditions afield. Out of this careful analysis is born the Window Display idea, or ideas.

The need for a systematic test of this kind was recently illustrated in the merchandising of a well-known mineral oil, which was launched upon the market after an effective barrage of national advertising through every medium of value. So far as could be determined, the publicity campaign was as carefully planned as any other campaign before it. The trade-mark was a striking one, the art work very effective, and the magazine pages, car cards, posters, and other displays were really compelling.

But the campaign had a weak link. A blunder, due to poor analysis, seriously crippled the distribution of the product for a time, until corrected.

The blunder was this. The carton chosen to hold the oil, which was bottled, was too light and flimsy for the heavy bottle. The result was that when the dealer received the packed cases, many of the bottles had worked through the bottoms of the

cartons. Needless to say, the fault was in the selection of the box material and the weakness of the bottom of the carton. This was immediately corrected when discovered, but the sin had been committed, the damage done, and a bad impression created throughout the trade, which it will take a long time for this particular manufacturer to live down.

This blunder could have been averted by an efficient analysis of the product and of shipping conditions.

The Birth of the Display Idea

Such a thorough analysis, as outlined and illustrated above, usually suggests many improvements and ideas to the specialist, who is a trained observer and who is constantly on the watch for the novel and new. Perhaps a half dozen or more ideas and effects may crowd his mind for first place. These ideas are elaborated and tested for their originality, display qualities, color possibilities, and general sales value. Then a system of careful elimination takes place, and the result usually is the most appropriate, artistic, and practical Display possible.

Many times two or more ideas may prove to be "winners" for a product which lends itself to good

display, and when this occurs, the specialist usually submits them to the manufacturer for a final analysis and decision.

*Designing the
Window Display*

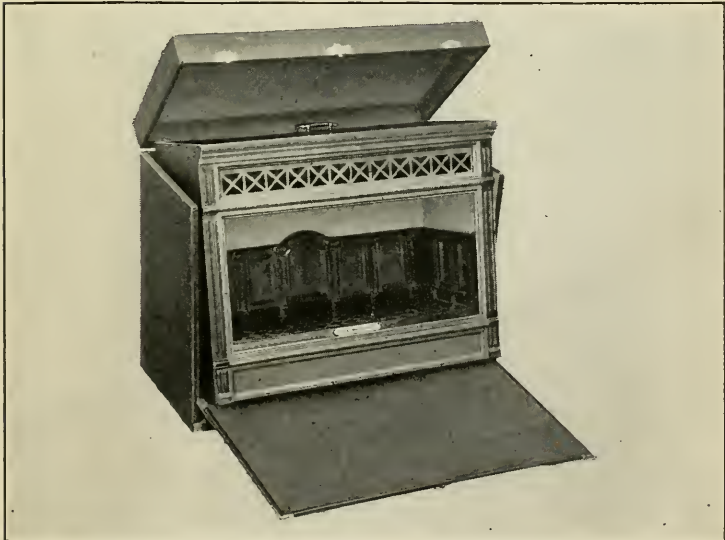
After the idea has been accepted, it is then given over to an artist best fitted to develop it on canvas. Here art technique becomes a spirited factor. There should be something in the atmosphere, form, treatment, and handling of the Display to identify it completely with the product used as a subject.

A miniature board, or Display, is cut in the form devised by the originator of the idea, and separate window cards, trims, cut-outs, etc., are also made as part of the Display. The color harmonies are carefully planned and executed with an eye to good lithographic effects, and the final "dummy," in pocket size, is staged for the manufacturer's approval—staging in this sense meaning that the miniature Display, with detachable panels, Display cards, trims, etc., is arranged, or staged, in a miniature store window, designed to give the exact effect the finished Window Display will give when installed.

This portable window, which is small enough for a demonstrator to carry by hand, is, so far as is



Side-rear View of "Miniature Window "



Front View of Portable Window in Which the Miniature Display is Staged.

known, the original idea of the W. O. Woodward Company, Inc., of New York City. The working illustration and artificial lighting effects, when this window is used, are complete, and this method has been found to be the most efficient way of analyzing and improving the design where necessary, for many good Displays have lithographed poorly and have failed to "install" properly, merely because the originals have not been carefully staged in miniature and tested under actual working conditions.

The value of care in the designing and installation of a Window Display is best illustrated by the returns from a Display of only three straight poster show-cards, which drew one thousand appreciative replies from one thousand dealers. This was an extremely simple Display, but quite the best that could have been designed for the cost per window and proves conclusively that it is not so much the lavish advertising campaigns that win, as the simple, compelling campaigns planned with practical common-sense and an appreciation of the tremendous sales value of simplicity.

*The Final Test of
the Submitted Display*

The success or failure of the Window Display depends upon the final test of its originality, prac-

ticability, and construction. This should be a rigid test and should not depend, as is often done, upon the brilliancy of the art work, irrespective of the sales value of the idea. Thought should be given to each element in the technique of building the Display, and it should not be O. K.'d until it is as faultless as it is possible to make it.

The Display should be:

TO THE MANUFACTURER—

Convenient to ship. Capable of standing the hardships of days or weeks in a store window, exposed to the sun, atmospheric changes, handling.

Appropriate in size for the average window in which it is to be installed. In shallow windows it is folly to try to install a deep Display; a small Display may be lost in a big window. This should be determined in the analysis of market conditions.

TO THE DEALER—

Clever, appropriate, artistic, compelling, in keeping with his store, easy to set up.

The next best substitute for an actual demonstration of the product in the store window.

Above all, it should aid in the creation of dealer good-will and inspire sincere co-operation.

TO THE CONSUMER—

Attractive, interesting, a compelling illustration of the product advertised, a suggestion for the use of the product.

A silent salesman displaying the product at the place where it can be readily bought.

QUESTIONNAIRE

FOR THE MANUFACTURER BUYING THE DISPLAY

If the submitted Window Display stands under the following test, it is reasonable to assume that it is a "good Display."

1. Is the proposed Display along the same general character and appeal as the national advertising campaign.
2. Is the sales message clearly conveyed by picture, copy, art work, design.
3. Is the Display of strong, durable, non-warping material. *b.* Is it striking, original.
4. Are the color harmonies pleasing, appealing. *b.* Is the Display characteristic of the product advertised, in keeping with the quality of the product and the dignity of the trade-mark.
5. Who is the specialist or lithographer handling the Display. Is he capable, his plant modern, and his service complete.
6. About how many Displays is it advisable to use. *b.* How many dealers are to be covered.
7. Is a "still life" Display better than an automatic Display. *b.* Which is better for my product. *c.* Which is the most reasonable, easiest distributed.
8. What is the average depth of the retail windows in which the Display is to be installed. *b.* Will my Display appear small, inconspicuous; or if large, are the windows deep enough to allow ample room for the proper installation of the Display.
9. What is the general dealer attitude toward my product and my past efforts to create dealer coöperation and bigger sales.
10. How are the Displays to be distributed. *b.* By salesmen. *c.* By mail. *d.* By hired crews. *e.* By specialists whose business it is to design and install Window Displays.

TO BE CHECKED AFTER INSTALLATION

1. What percentage of the Window Displays distributed was actually installed in dealer windows.
2. How long did these Displays remain in the windows where installation was accomplished.
3. What was the actual sales increase (as checked) as the result of the Window Displays installed.
4. What is the valuation attached, per week, to each window employed, based upon the sales increase from the date of installation, and upon the value of retail windows as compared with the value placed upon other media. *b.* The value of dealer co-operation.

Carefully checked records have established an almost exact method of determining the actual sales results of an effective Window Display, both with and without the aid of other advertising media.

The manufacturer should be in possession of definite sales results. Only in such fashion can the success of a campaign be measured and corrective remedies applied when and where necessary.

CHAPTER IV

ART AND WINDOW DISPLAY

A BRIEF ON COLORS—COLOR HARMONY—THE SUGGESTIVE
POWER OF COLORS—GENERAL ADVICE AND A
FEW PRACTICAL FACTS

THERE are two kinds of art: good and bad. There is no “fairly good” and no “rather bad.” In criticizing the color harmony and artistic atmosphere and treatment of a Window Display, the true critic will either say “good” or “bad.” There is no happy medium in the art of Window Display.

Because of “bad” art in Window Displays, thousands of dollars have been literally thrown to the four winds and puzzled manufacturers have paced their executive offices in righteous wrath—soured upon the whole advertising campaign as a sales venture.

Such a condition is deplorable, but it is a common sin committed every day by national advertisers, for it is a fact that many business executives

do not know the difference between good and bad art in Window Displays. The manufacturer himself, when looking over the work of the lithographer or the "general art man," may think the work "looks good." But doubtless were a specialist called in to criticize, he would find innumerable faults and, as is often the case when poorly planned Displays fail to produce results, he would call in the unsatisfactory material, plan another Display along the proper scientific lines, dominate his market, and get quick results.

The success enjoyed by the men in this work is due to the fact that they do not give their art work to the "general art man" or the small lithographer, whose vision may be warped and who knows a little about everything artistic but specializes in nothing.

In the United States one can find artists who have mastered the art of specializing. Display experts have at their disposal—know just where and how to lay their hands on them—some of the greatest artists of the day, all specialists on subject or technique. In this way faultless Displays are built.

If, for example, art of the poster, vivid and bold type is wanted, the Display executive knows just the artist for the job. If, on the other hand, a mild, delicate effect is needed, the Display expert



DAVIDS' INKS AND ADHESIVES

Make your signature permanent with **DAVIDS' Signature INK**



A paste that meets all that is required of an adhesive



A Small Display Designed for Stationery Store Windows. A Compelling Three-piece Screen. Illustrating What Poster Art Can Do For a Difficult Product to Display. How an Unadvertised Product Was Made to Dominate the Market.



•

knows just the man who can do it best. And so he carefully classifies his artists and employs them each for his particular genius and personal touch. In this way beautiful and highly effective Displays are procured.

Under no circumstances does the Display specialist give all his art work to the same artist. The evils of "bad" art are eliminated in this little system of "hiring" the best art talent to be had, and hence every Display is a striking one, is original, there is no similarity between the art of competitive products, and the sales campaign typifies the best art possible.

The Attraction Value of Black and White Alone

Innumerable controversies have arisen upon the hypothesis that black and white display is as effective in many instances as colors. This is a "touchy" question to decide. It is based upon unknown psychological principles, and while tests have shown that colors as a rule have a higher attraction power than mere black and white, there are no decisive rules condemning black and white as a basis for display.

The clever use of photographs in black and white relief has been found quite effective where a color-

ful background has been used. In this case the evident weakness of the black and white illustration, which has its real strength in its "action" value, is strengthened by the splash of color.

One of the leading American mail order houses recently tested the comparative pulling power of black and white and of color. In their catalog they paired off two pages advertising dresses, one page in black and white—the other in colors. The prices were the same; the goods were equally attractive and desirable as a bargain. The pages had equally good positions in the catalog.

The returns showed that the page in colors sold ten times as many dresses as the black and white page.

This does not mean that where colors cannot be used, black and white will not carry a sales message to the human mind. Black and white will do this, but its sight impression is apt to be hazy and fleeting, and its power to "hold" the observer is doubtful as compared with the incontrovertible attraction power of colors.

What Color Really Is—

The Decomposition of White Light

Color is sunlight from which some of its spectral elements have been absorbed in the process of

vision. Nature is fundamentally simple, though at times it may appear to be puzzling and appalling. The secret of color is simply in the decomposition of white light as it radiates from the sun to the earth.

White light contains the three primary colors of the solar spectrum:

Red
Blue
Yellow

When a colorful object is seen by the human eye, it is really not the *color* of the object which is seen, but the colors *reflected* from the object. The cause of reflection is the absorption of color into the object seen.

This is not difficult to understand when we take the familiar blade of green grass as an example. A blade of grass is green because it has absorbed the *red* of the spectrum. In the process of reflection the white light is decomposed, the red is absorbed into the blade of grass, and the green we see is the visual blending of the free blue and yellow.

Newton fixed the number of fundamental colors as seven, namely: red, orange, yellow, green, blue, indigo, violet. There is some contention as to the recognition of indigo as a semi-tone between blue and violet. It does not concern us. This list is

known as the Newton octave in the scale of color-tones.

The old "Brewster" theory is as follows:

Primary Colors.....Red, Blue, Yellow
 Secondary Colors.....Orange, Green, Purple
 Tertiary Colors.....Russet, Slate, Citrine

There are in fact thousands of color variations and it would be difficult to state the exact number discernible to the human eye, as it has been found by test that the variations differ as to individuals. It has been thought that workers on the mosaics of the Vatican probably distinguished thirty thousand different color-tones.

Colors are a stimulus, as is music, and just as music may run the entire gamut of emotions, so colors possess an unmistakable language to the sensitive observer.

A study of physiological psychology will reveal some surprising things about colors, wave lengths, and phenomena, but in this chapter we have to deal only with colors and their language as applied to Window Displays.

Colors have a lively significance; may depress or cheer, attract or repel; may suggest chill or warmth, life or death. The language of colors is broad and varied, and only partly discovered. Colors are sensed even when not seen. One may associate

certain ideas with certain colors, and so our very lives, sensations, and reactions are influenced by colors.

*Red Strong in
Attraction Power*

The color which has been found by test to attract the most attention is red. There are objections, however, to the use of red in that this color is inherently associated with danger, anger—is apt to excite. This last, in fact, is its elemental attraction—it excites. When red is used as an attraction basis, it should be done cleverly; otherwise its use may be fatal to the composition and sales power of the Display. The art in using red is to employ it in such a way as to attract attention—excite—but before the observer has had time to react to its dangerous impressions, the harmonious atmosphere and human interest of the Display should come to the rescue; whereupon, obliterating the harsh impression of the red, once it has compelled attention, the Display will carry its message “over” effectively.

Harshness, as a rule, should be avoided in color combinations. However, when a brilliant, or somewhat harsh, color is cleverly employed, satisfactory results usually follow, providing of course the use

of such effects is in keeping with the class or dignity of the product displayed.

*Effective Two-Color
Combinations*

The color combinations with the highest distant "legibility" have been found by test to be:

TWO-COLOR COMBINATIONS IN "LEGIBLE" ORDER

- | | |
|--------------------|--------------------|
| 1. Black on yellow | 7. Yellow on black |
| 2. Green on white | 8. White on red |
| 3. Red on white | 9. White on green |
| 4. Blue on white | 10. White on black |
| 5. White on blue | 11. Red on yellow |
| 6. Black on white | 12. Green on red |
| 13. Red on green | |

This test was made with the first color as the second impression, the last color as the background.

The best color combinations can be learned by merely observing nature. A glimpse of the outdoors in summer and autumn is rich with harmonious suggestions. Possibly one of the most ordinary, yet most effective, color combinations is observed in the pasture: a white cow, patched with brown, against the green background of pasture and foliage. It is complete.

The secret in color harmony as applied to Win-

dow Displays, is not a splurge of colors, but a simple combining of two, three, or as many as are required to display the subject properly. The keynote of color attraction and harmony is *true simplicity*.

*Some Friendly Advice on
Buying Window Display Art*

A business executive is not expected to be an artist, but he *is* expected to know good and bad display when he sees it applied to his own business.

Many business men do know and sense the qualities that go to make a good display of their business or product; but clever, convincing artists, endowed with the ability to sell, sometimes "pass over" material that is inferior merely by overwhelming the buyer in a storm of enthusiasm and "art" terms that daze the listener to acceptance.

Then again it is decidedly wrong to approve a design merely because it pleases the individual buying it. Many Window Displays have failed in their purpose simply because they were bought to please somebody's individual taste. The design planned to appeal to the man buying it will probably please everybody who thinks just as he thinks—possibly a distinguished, discriminating, cultured, negligible minority.

Do not accept art work because it is the best of a bad lot. The fact that a subject is difficult to illustrate is all the more reason for its being displayed just as it should be displayed. There is no excuse for accepting something that is inferior merely because it is difficult to get exactly what is wanted. Somewhere within range is an artist or commercial illustrator who knows by experience just what kind of work and technique will cover your business and product. Find him; consult him; abide by his judgment.

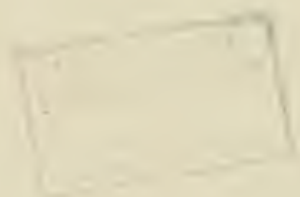
Remember that the "idea" man and artist, in order to produce a faultless Display, must have a knowledge of lithographic inks, lithography and of the offset process; otherwise his colors are apt to suffer in reproduction, and when this occurs, the entire atmosphere and harmony of the Display is weakened.

*Women More Sensitive
to Color Than Men*

Tests have been found to show that women have a finer realization of color values than men. This does not mean to imply that the worthy male is lacking in color sense, but it does imply that women, as a rule, are highly responsive to the delicate, softer tones and tints which are so necessary



An Attractive Display for a Well-known Product. Atmosphere and Artistic Design are the Keypnote of This Idea and Suggest Quality and Use of the Product.



in portraying a domestic product in colors. The man, as a rule, prefers something more than a delicate violet background as the color base for a Display advertising a shot gun. Such a Display must be strong—perhaps a little rough—in treatment, though in perfect harmony; for admitting the differences in color appreciation, neither the housewife nor the man who goes a'hunting will tolerate a Display that is not in harmony, both as to color and the product used as a subject.

A sales campaign is recalled which went wide of the mark, merely because a French perfumer, wishing to dominate his "feminine" market with his Parisian luxury, fashioned his Displays of vivid and contrasting color combinations in the German poster style, which, while being characteristic of strength and power, were fatal to the feminine appeal he desired. Although the campaign did not ruin his market, it nevertheless made him appear ridiculous in the eyes of the prospective buyer and was a failure as a sales campaign.

The colors should fit the product displayed.

CHAPTER V

DISSECTING THE WINDOW DISPLAY

WHERE THE TRADE MARK OR NAME SHOULD BE—
ADAPTABILITY TO LIGHTING CONDITIONS—COPY
RULES—CONSTRUCTIVE STRENGTH—THE
UNSELFISH DISPLAY

IN building the better Window Display, as in laying out a good page display or in designing an effective car card, certain constructive rules must be followed.

While magazine page display, car cards, and posters are limited by certain physical restrictions, Window Displays offer wider possibilities for originality of design, outline, and perspective. There are no set rules limiting the shape or design of a Window Display, but there are essential rules governing the general lay-out of the Window Display from top to bottom.

The first of these rules is that the trade mark or name of the product must be placed at the top if possible. If not at the top, then in the center as the next best location. Never at the bottom.

The reason for placing the trade mark high up on the Window Display is due to the fact that, unlike any other display medium, the base of the Display is practically worthless in attraction value. The side panels and Display area across the center from left to right are high in display value. The top is really the peak and should be universally accepted as the section of the Display having the highest attraction and sales value.

The Weakness of the Base

Little of value should be incorporated in the base, for unless the Display is installed high up in the window upon a suspended or stationary window shelf, several inches of the bottom of the Display are usually "covered" or obliterated by bottles, cartons, and other objects placed in the window in front of the Display by the dealer himself. Therefore, it is plain that when the trade-mark, sales copy or suggestion is placed at the bottom of the Display, it is apt to be covered, and hence the complete force of the Display is lost.

In designing the Window Display the artist should begin at the top and work down. It does not matter how he splits up the art work on the Display so long as it is seen and "registers" to the

passerby. If something must be placed at the bottom so as to balance the Display properly, let it be something that, if covered, will not affect the rest of the Display which stands above the general material strewn about the floor of the store window.

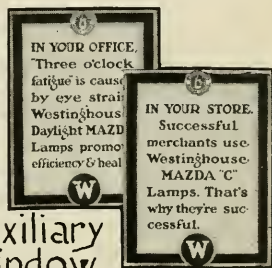
*Adaptability to
Lighting Conditions*

The Window Display should be adapted to lighting conditions in the general retail store window.

What is meant by this is that many windows are poorly lighted, some excellently equipped, while some shops, which close in the evening, are dependent only upon sunlight.

Analysis must determine this for the manufacturer about to install displays. His research men in the field (and salesmen can give this knowledge in many instances) must "average" the lighting possibilities of the windows to be covered, and upon this average the Window Display must be built so as to "stand out" where adverse lighting conditions are apt to fog its sales value.

Where lighting conditions are such throughout a dealer territory as to prohibit the effective use of Window Displays, the manufacturer should take steps to show the dealer how his windows can be improved.



Auxiliary Window Cards

1. The Peak of the Display—Where the Trade-mark or Package Should be.
2. Centre Area—Where the Main Sales Message should be.
3. The Base—Lowest in value.

*Rules for Writing
Window Display Copy*

As in the writing of magazine, car card, and poster copy, there are a few rules to follow in writing copy for Window Displays.

In the first place Window Display copy should be brief. The limitations of space force this to some extent, but many make the error of cramming in as much text as possible, set in small type which is unreadable from a slight distance.

A writer can get thirty-five to forty words in readable type upon a car card if he desires merely to have the text and nothing else. It is impossible to calculate just how many words can be displayed effectively on the average Window Display, because they vary in size and display area. Room for copy is many times limited by the art display and, therefore, every Display must be accepted as a new copy problem and should be carefully considered for type possibilities.

It is necessary to remember, however, that since the majority of retail windows are lighted from the top and the strongest reflection, therefore, is from the top down on the Display, it is a wise thing to place the most important copy high up on the Display, working toward the bottom as the copy value diminishes.

*The Strength or
Construction of the Display*

Much depends upon the way the Display is "assembled." In the first place, the Display should be mounted upon a strong, durable board. Each section must fit perfectly, and the assembled Display must stand solidly and be strong enough to support the weight of cartons, bottles, cans or whatever article it is desired to hold, providing, of course, it is a Display designed with a shelf arrangement for this purpose. Paper Displays have been built to hold a concentrated weight of sixty pounds. If it is an upright Display it should stand straight, should be reinforced to prevent warping, and should be sufficiently supported from the rear so as to prevent its being easily knocked over.

*"Centering" the
Window Display*

The roving eye will naturally seek the center of the window. The Display should therefore be "centered" effectively to win instant attention.

There are times, of course, when in a window built at a peculiar angle from the sidewalk, it is

Forhan's
FOR THE
GUMS

Unlike ordinary
Dentifrices-it guards
Your Gums

Forhan's
FOR THE
GUMS

Just brush the teeth
with it-it checks
Pyorrhoea

Four out of five
of them will
get Pyorrhoea

Forhan's
FOR THE
GUMS



Forhan's
FOR THE
GUMS

Pyorrhoea des-
troys the teeth
and Undermines
the bodily health.

Forhan's
FOR THE
GUMS

The Warning!
Pyorrhoea starts
with Soft, Tender
Bleeding GUMS

"Scare Copy" Successfully Used to Display a Difficult Product to Advertise—a Pyorrhoea Preventative Dentifrice. Both Car Card and Window Display Are Based Upon the Same Advertising Appeal.

best to place the Display at an angle, or even perhaps a little off center, in order to "catch" the passing glance. Windows necessitating this action, however, are few, and the average store window squarely faces the street. Where the window is "run in" so as to make a wide store vestibule between the windows on either side, it is best to center the Display in the vestibule window, unless the part of the window facing the street is exceptionally large and well lighted and gives evidence by personal test of being the best Display position of the store front.

The art of installing a Window Display effectively is not a difficult one to master. The rules are simple and permanent—they have no exceptions. Many advertisers have the mistaken idea that just because a Window Display gets into a window, that they have a Window Display. The fact that it may be a poor display or carelessly installed rarely occurs to them. After the privilege has been obtained to use the window every advantage should be taken to "cash in" on it. A faulty installation is worse than none at all.

To be a perfect installation the Display must be attractively centered, the window carefully dressed and the display of the product advertised should be as nearly a dominant one as possible. Genius is nothing more than the ability to "take pains" with

the job in hand. The same thing applies to the installation of a Window Display—it must be perfect to win results.

Therefore Window Displays should be:

Just as attractive under artificial light as they are under sunlight.

Capable of being seen plainly from a distance and from all reasonable angles.

The copy should be readable from a distance of at least fifteen feet. The trade mark and reproduction, when used, should be large enough to be seen and understood from all reasonable angles and from the distance of a passing trolley or motor car.

The Display should be strong enough to stand indefinitely and should be made of non-warping board capable of “standing up” under atmospheric changes. The colors, or lithographic inks, should be permanent or as non-fading as possible.

The Advantage of the Unselfish Window Display

It is the tendency to-day for many manufacturers to insist that the Window Display feature their product alone. This is also the fault with

many of the "dealer aids" and suggestions supplied to the retail trade. A little reasonable thought on this point will show the selfishness of this policy.

The progressive dealer considers his windows a valuable sales medium and it is impractical to try to force him to give up his windows exclusively to one product for which there may be, at the time the Display is given him, a small demand in his locality or on which the margin of profit may be extremely small. The dealer is anxious to display his best sellers, or reversing, he is anxious to display a product if the Display promises to make it one of his "best sellers," providing the Display does not dominate his entire window to the exclusion of dozens of other products which he carries in stock.

It would be ideal, indeed, could the entire window be obtained if for only a few days, for the forceful display of just one product, but conditions eliminate such a desirable achievement.

Manufacturers must, therefore, be content to obtain the installation of Window Displays designed along unselfish lines, not as exclusive publicity for their own product, but as real sales aids to the dealer selling the product displayed and others allied to it.

*Suggesting Other Sales
Through the Product Displayed*

Wise merchandising men are advocating unselfish Displays that help the dealer to sell other things. For example, were the makers of a safety razor to distribute a Window Display featuring the razor, but at the same time displaying and suggesting shaving accessories in the line of soaps, brushes, talcs, lotions, etc., this would be essentially an unselfish Display, which would be sincerely appreciated by the dealers receiving it and would, no doubt, be willingly used almost indefinitely.

Another unselfish display could be devised for one of the sanitary paper cups now on the market. This Display to be distributed throughout the drug and confectionery trades where soft drinks are sold, and where a market exists for these cups. The Display might consist of a large center display illustrating an attractive fountain, patrons being served, etc., and smaller detached pieces of panels featuring, through suggestive illustration and color, the various soft drinks served in these sanitary cups. The main purpose of such a Display would, of course, be to feature the sanitary cup. It would do this completely, but it would also aid the sale of soft drinks at the fountain.

Along the same lines a group of manufacturers

making products that are closely related in general use and purpose might profitably "club" to produce a composite Display, sharing the cost of the Display proportionately.

Many other ideas in unselfish Window Displays will be devised and put into operation as manufacturers realize that the dealer is the only logical outlet for their goods, that his co-operation is necessary to sell the goods, and that unselfish advertising is the wedge of big business.

CHAPTER VI

WINDOW DISPLAY CONSTRUCTION

THE MOUNTING AND FINISHING OF ADVERTISING DISPLAYS
—OLD AND NEW METHODS—WEAKNESS OF THE
VARNISHED DISPLAY—ADVANTAGE OF
THE TRIPLE-PIECE SCREEN

“CONSTRUCTION” is the technical term for the way in which a Window Display or cut-out is built to “stand up” in the store window.

There is a technique in this one phase of the complete production of a Window Display, and construction is an important consideration in buying Displays, as the final rigidity, strength, and general utility of the Display depend upon the methods employed in “piecing it together,” or building it to stand up under adverse conditions.

*What Is Meant by
“Points” and “Lining Sheet”*

Practically all Displays large enough to dom-

inate a window are lithographed or printed on paper and then mounted to the desired thickness, depending upon the shape and size. Thickness in mounting-board is measured by points, each point being a thousandth of an inch. In other words, a Display mounted to 125 points is one-eighth of an inch in thickness. This information is essential, as it is often necessary to know how many Displays will fit into a case for shipment, and from the thickness of each Display the number can be determined.

The best mounting is done by machinery, and while most finishing methods are the same, the results are very different. Like everything else, there is a right and a wrong way. The wrong way must be avoided no matter how economical it may appear at the time, as warping and twisting will result. Unfortunately, most organizations doing this kind of work mount prints first and then wait twenty-four hours before mounting what is known as the "lining sheet," which is a sheet of paper of proper weight to balance the print. The function of this sheet is to exert an equal pull on the back to that on the front and, theoretically, keep the Display from warping. This would be the case if it were not for the fact that the board has had a chance to start its warping in the twenty-four hours before the back sheet is applied.

A test print, 33 x 46 inches, was successfully mounted by machine to a 65 point board, and the finished Display stood rigidly upright for months though subjected to recurrent dampness and heat. This is an economic discovery in Display mounting, for where prints are machine mounted, a lighter and lower-priced mounting stock can be used with perfect safety. Mounters using the old hand method would have mounted this 33 x 46 sheet upon a heavier board, about 100 points thick, and then its rigidity would have been problematical.

*The Requisites of
Faultless Mounting*

Good mounting is the result of the use of only the best material, careful workmanship, and an intelligent understanding of the nature of boxboard and paper. Experience and experiment have proven that the best mounting material is a smooth water-finish boxboard made by a reliable boxboard mill using only the finest selected raw stock. It is absolutely imperative that this mounting board be bone-dry and that it remain dry throughout the process of mounting. It is not possible to use a damp mounting board, nor to dampen the board, the print, or the lining paper in the process of mounting and expect to secure a finished product

that will be, and will remain, flat. Boxboard or paper that has been dampened at any time after leaving the mill is bound to warp.

Another important feature is the grain of the boxboard. This must, except in unusual cases, run perpendicularly, i.e., the up and down way of the Display. As with a piece of lumber, the strength of a piece of mounting board is with the grain.

The next important feature as regards material is the quality and weight of the lining paper in relation to the quality and weight of the printed or lithographed sheet. As an example, suppose the lithographic department furnishes the mouter with a print on 25 x 38—120 lb. coated paper—best quality; the mouter uses the best smooth water-finish boxboard middles with the grain as it should be, and for the back sheet uses a 25 x 38—40 lb. newspaper. There can be but one result of this ignorance or this endeavor to economize—the result will be a badly warped Display.

Let us consider the reasons: In the first place, there are at least three radical differences in the papers used—the weight, quality, and the finish. In other words, the whole nature of the two papers is different. The nature of the covering of the front and the back of the mounting board being different, it stands to reason that atmospheric condi-

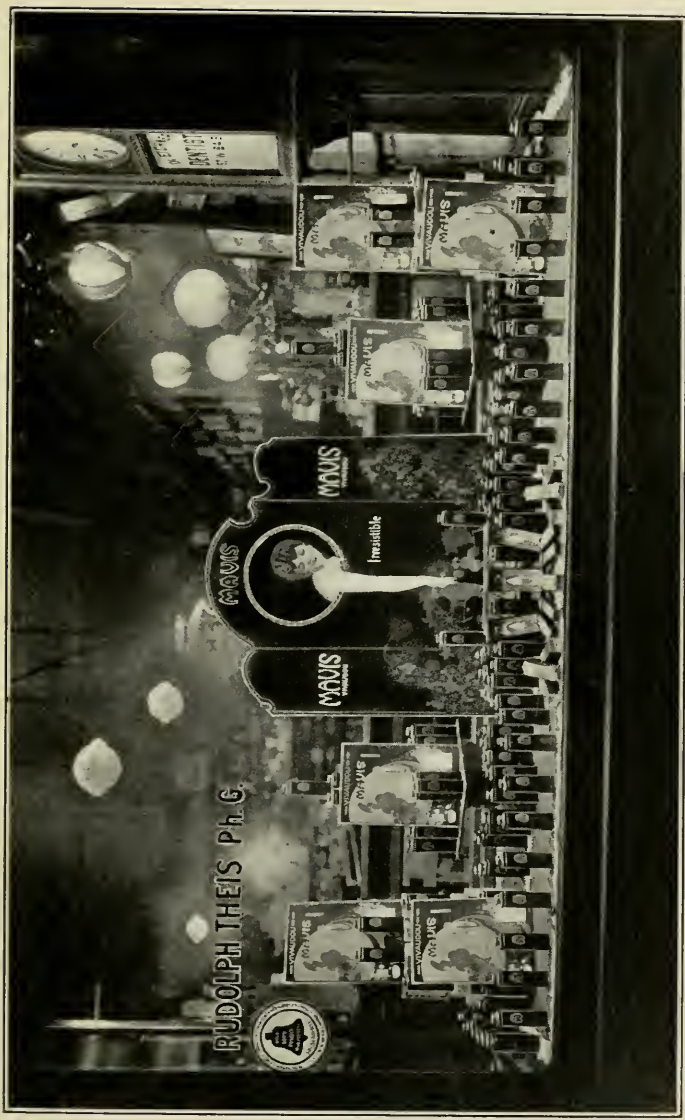
tions will affect them differently and the inevitable result will be a warped mount.

In the matter of lining paper it is imperative that the paper furnished by the moulder should always be of good quality and a weight sufficient to properly balance the lithographed sheet.

*Scientific Mounting
by Machinery*

Modern mounting is done entirely by machinery. Hand mounting, or the lining of boxboard on one side by machine and hand-mounting the print on the other, may be adaptable to small thin-gauge jobs, but it is far from perfection on big runs of large sheets and heavy gauges.

By the improved method of mounting the prints, middle boards, and back sheets, the middles are passed through two steel rollers which apply a very thick layer of heavy paste to both sides of the boxboard at once. This gummed middle board is carried on adjustable chains between two steel cylinders equipped with grippers. At the same time one set of the grippers pick up the print and the other set the lining paper from their respective feed tables. The board, print, and lining paper are brought to the point of contact of the cylinders and the two paper sheets are rolled on the gummed sur-



A Perfect Installation. This is Known as a "Solid Window"; Complete in Atmosphere, Size and Display of Product. This Type of Window Display is Necessary in the Drug Trade.

face of the boxboard in a single operation. All the guides are adjustable to the sizes of the three sheets and they can, therefore, be mounted to register perfectly. The average output of this machine is from five to six thousand sheets, or mounts, per day, regardless of size or gauge.

The density of the paste—in other words, the lack of moisture—combined with the fact that the paste is not applied to the paper stock, but to the middle board, eliminates all necessity for drying or calendering, and the mounts are practically ready for die-cutting immediately after leaving the machine.

This process, contrary to past methods, prevents the shrinkage or “stretch” of the print; the printer’s guide and gripper are preserved to be used in securing register for die-cutting or straight cutting, as the job may call for.

Flat-Bed

Die Cutting

The die-cutting is done with low ribbon steel dies at about a third of the cost of the high die, which has to be steel cast. The output of a flat-bed die press is about four times that of a high-die machine. There is no lifting operation whatever, the mounted sheet being fed from one side and removed from the

other, the die remaining in the bed of the press. The flat-bed die has for its base a block of laminated wood about five-eighths of an inch in thickness; the outline of the die is then "scrolled" with a fine saw to permit the slipping in of the steel ribbon which cuts the Display to form.

There is an added advantage in this steel ribbon die in that when a section or edge of the die becomes broken or battered, it can be easily and immediately removed and another section of steel ribbon slipped in without affecting the rest of the die. This cannot be done with a high steel die, which, when once broken, must be shipped back to the foundry for re-casting—a process which many times takes from one to two weeks.

The Weakness of the Varnished Display

National advertisers and professional advertising men many times make grave mistakes in the ordering and buying of display material, cut-outs, and store hangers. No matter what preconceived ideas a man may have along these lines, he must necessarily follow the elementary rules of lithography and mounting in order to win results.

In the past, mounting and display die-cutting has been a more or less haphazard and unsatisfactory

process. To-day, however, this branch of the advertising display organization has been systematized almost to a scientific stage. Past errors have been carefully analyzed, inefficient methods have been discarded, and there is little excuse for failure to-day in the lithographing, mounting and die-cutting of display material.

One of the grave mistakes of the past—and it still crops up even to-day, in the best of advertising services—is the folly of ordering varnished display material, made moisture-proof by applying a coat of varnish to the lithographed or printed side of the display.

There is little doubt that a coat of varnish temporarily improves the appearance of the surface, makes it waterproof, and lengthens the life of the lithographic impression. The fault is not in the fact that the display is varnished, but in the fact that it is varnished only on one side of the mounting board, supposedly for purposes of economy.

In varnishing, let us say, a large store hanger, the lithographic moulder varnishes, as per order, the printed side of the display, thus making that side moisture-proof, and hence warp-proof. However, he leaves the back of the display alone, with just the plain back sheet which ordinarily supplies the “pull” necessary to keep the mounting board flat. When the front of the display is varnished, it is auto-

matically made warp-proof, toward the front. When the hanger is installed in the store, however, and possibly near the door and in a position exposing it to the atmospheric moisture without, the display never fails to warp. This happens because one side is weatherproof and the other is not; hence the display warps when exposed to dampness.

Another fault of the varnished display is that it cracks and scratches easily in packing and while in service.

These objections do not essentially condemn the varnished display, as the shape and dimensions of the display greatly govern its utility and life. A small square print mounted upon a very heavy box-board—such as is often used as a counter piece—will rarely warp if varnished and supported by a substantial easel affixed to the back from top to bottom.

The commonly used hanger, however, is higher than it is wide, is usually mounted upon medium-weight stock, and is certain to “curl” when varnished.

The Advantage of the Die-Cut Triple-Piece Screen

Die-cutting a Window Display is not, as is supposed by many, merely a temperamental indul-

gence. The sales value of the Display is greatly enhanced by die-cutting it artistically and originally. There are limitations, however, in cutting, as an intricate design, made flimsy by cutting too much or by scrolling too closely, breaks easily, is apt to twist out of shape, and perhaps may appear to the dealer so delicate and difficult to handle that it may never reach his window.

The form of Display most commonly used is the triple-piece screen, which consists of a large center panel with lower and narrower folding wings on either side. There are numerous reasons for its popularity. It makes an artistic background for the product advertised if it is die-cut attractively along the top edge. It is simple, stands without an easel, ships easily and safely, and—most important of all—it is foolproof. Dealers have no trouble with it when they are obliged to install it themselves.

A very good proportion for this type of screen is to have the center panel double the width of the side wings. This allows the side wings to fold snugly over the center piece, protecting all printed surfaces from scratching. A thin sheet of tissue inserted between the wings and the center panel, when shipping, is desirable, as it eliminates any possibility of the lithographed surfaces sticking together.

CHAPTER VII

THE SIMPLE MECHANICS OF LITHOGRAPHY

WHAT HAPPENS TO THE ORIGINAL DRAWING OF THE DISPLAY AFTER IT LEAVES THE HANDS OF THE ARTIST—
THE ORIGIN AND INVENTOR OF LITHOGRAPHY

IT should be the ceaseless aim of manufacturers to have their Window Displays, car cards, and posters represent the last word in lithography and the offset process.

Lithography is more or less a mystery to the busy sales executive who deals principally with men and sales statistics. For his benefit, therefore, these few pages on lithography have been written, not in an effort to teach him the lithographic profession, but merely as a brief synopsis of the process of reproduction through which his Window Display will pass after he has stamped his mark of approval upon it.

*The Initial Mechanics
of the Lithographic Process*

After the original Window Display sketch has

been passed by the advertiser, the sketch or drawing is turned in to the lithographic Art Department and touched up here and there to make it as nearly perfect as possible.

It next passes to the Tracing Department, where it is laid on a flat surface and a piece of gelatine placed face down over the sketch and fastened at each end with thumb tacks.

An artist known as a Lithographic Artist then takes a tracing needle—usually a very thin steel needle sharpened at one end—and traces on this piece of gelatine every detail of the sketch, even going so far as to trace the shadows and variations of color.

This tracing is then put to one side until the stones or plates are prepared.

The foreman of the Art Department notifies the foreman of the Stone Preparation Department that so many stones or plates of such and such a size are needed, and the latter makes arrangements to prepare them as follows:—

The Preparation of the Lithographic Stone

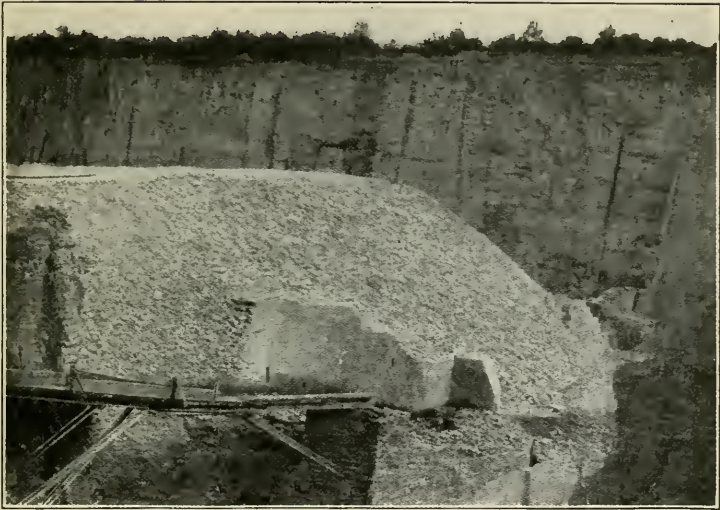
The stone is laid on a slab rack, sand and pumice powder are sprinkled over it, and with the aid of another stone a man grinds away all the old work or

marks on the stone. The surface is made even, and additional grinding or polishing makes the stone ready for drawing.

The stones are sent to the Art Department and laid in a small hand press. The gelatine tracing is then taken out, and powdered red chalk placed on it and moved back and forth until it settles in the cuts and crevices of the tracing. The gelatine is laid face downward on each of the stones—as many stones as there are colors in the job. The stone with the gelatine face downward upon it is submitted to pressure, which leaves a tracing in red on the surface.

The stones are then turned over to an artist, who takes the original sketch, fastens it to an easel in front of him, takes one stone which, say, represents the yellow, and wherever yellow appears in the sketch, follows the tracing as a guide and draws on this stone with a lithographic crayon. The crayon is usually made of greasy compositions, such as Castile soap, beeswax, shellac, and lampblack. As the stone is a limestone and absorbs grease, the grease of the crayon penetrates into the pores of the stone.

After each one of the colors has been drawn on a separate stone, the stone is given an etching of nitric acid and gum arabic. This etch closes up all parts of the stone not affected by the grease and



Lithographic Stone Quarry in Bavaria.



Preparing and Leveling Lithographic Stones.

makes them non-susceptible to further grease.

The stone is then gummed up with a light solution of gum arabic and dried with a small hand fan. Turpentine is sprinkled over the stone, and with a rag the workman goes over the surface. This removes all the lampblack from the drawings but leaves the grease still in the stone. To remove the turpentine and gum, the stone is washed over with a sponge containing water and is then rolled up in whatever color the drawing represents; if not to be used immediately in the press, it is rolled up in black ink, is gummed, dried, and put away for future use.

Proving and Transferring the Finished Job

If the job is to be proved, the stone representing the yellow passes through the above process and is rolled up in yellow ink. The next stone representing red is rolled up in red and proved on top of the yellow proofs. This process is repeated until all the colors are proved and the complete sketch reproduced.

The proof is submitted to the buyer and if "O. K." is returned to the Manufacturing Department for reproduction.

The drawing representing the yellow is first put

into the press and printed. Next the red, and so forth—one color being printed at a time. Usually the base or heavy colors are printed first, followed by the lighter tints.

The sheets are then sent to the mounter, where they are mounted to the proper thickness of mounting board and the form die-cut by a steel die. The Window Displays are hinged, easels attached, and show cards punched and strung.

If the design is a small one and would not be economical to run up on a sheet, the stone drawings are sent to the Transfer Department after the proof has been "O. K.'d". The stones are first rolled up in black and impressions taken on a coated paper known as transfer paper—as many impressions being pulled as there are to be that number printed on one sheet. If the job is to be printed "five up," then five impressions of every color are pulled from the original drawings. The impressions are laid on a guide sheet (better known as a key sheet) and tacked down. The key sheet, with the transfer impressions tacked down, is laid face down on a newly polished litho stone and submitted to pressure, after which the transfer paper is removed by passing a sponge containing water over the stone. The stone is then gummed up with gum arabic and, while still wet, is rubbed up with a rag containing black ink. The stone is then gummed

again, dried, and etched as before in the original drawings. This stone, containing duplicates of the original drawing, is then put in the press and printed, one color at a time, as explained above.

The Offset and Rotary Process

The same procedure is followed when printing from metal plates, either aluminum or zinc, the only difference being that in printing from stone, a smoothly polished stone is used, while in metal printing there must be a grain to retain the moisture. This is put on in the Zinc or Aluminum Preparation Room. Sand and water are worked over the surface of the plate to produce the grain.

In printing from rotary presses, which are used for Window Displays, etc., the printing is done directly from the metal plate to the paper, while in the offset press a somewhat different process is used. The drawings, transfers, etc., are the same, but on the press a separate cylinder is made, which contains a rubber blanket. In the revolution of the press the plate is first dampened with water and then inked. The metal plate containing the ink on the design comes in contact with the rubber blanket, and then the second half of the revolution

of the press transfers the ink from the rubber blanket to the paper.

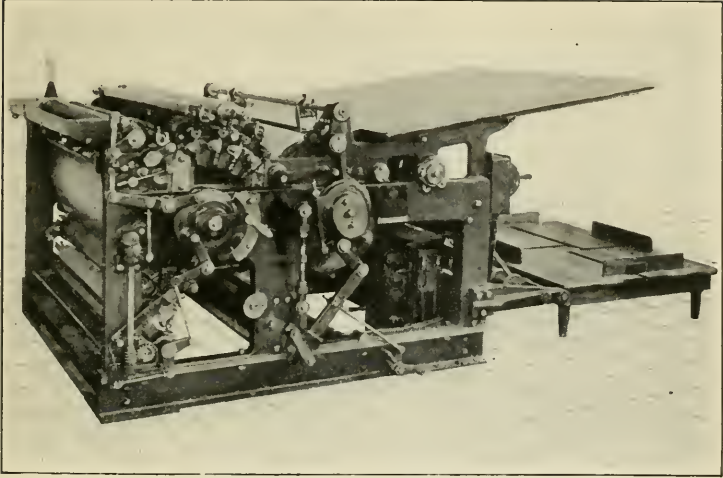
With this press one can print on any kind of rough stock and get a reproduction as like a water color drawing as possible—so natural, in fact, that it will often completely deceive the passerby.

*The Origin and
Inventor of Lithography*

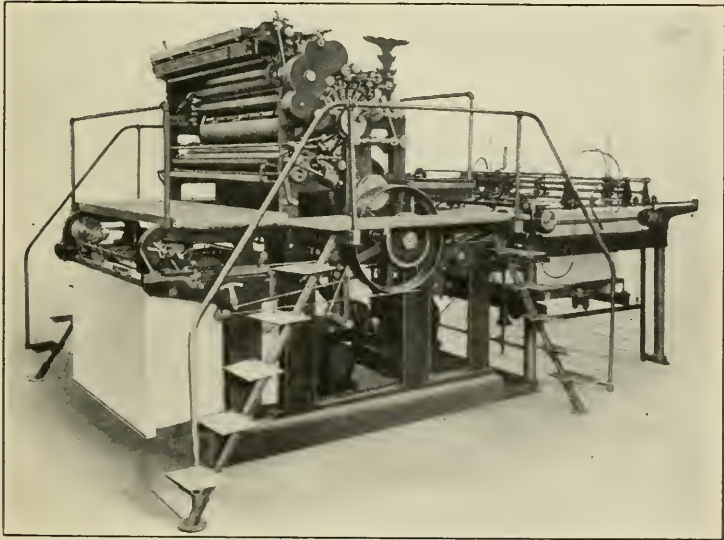
The history of lithography dates back to a rather crude and expensive stage. Previous to its discovery by Alois Senefelder in 1796, the only method of printing known was similar to our present-day engraving. The characters or letters were cut on wood or metal, and ink forced into the cuts; from this prints were made.

Alois Senefelder, the discoverer or inventor, was born and lived in Bavaria. He was the son of an actor and was given a good literary education—made possible by his father's thriftiness and ambition to make his son an educated man. When Alois had about half completed his university education his father died, thus imposing upon the boy the necessity for taking care of his mother and younger brothers and sisters.

Senefelder decided to give up his studies and find some means of earning a livelihood. He



Lithographic Rotary Press by Which Printing Can be Done
From Either Zinc or Aluminum Plates.



Offset Press With Automatic Feed



thought of writing musical compositions, having a leaning toward that field. He wrote several pieces, and as it was an expensive proposition to have his compositions published, he began to cut his musical notes on whatever pieces of metal plate he could secure. In spite of this, he did not secure much distribution.

The town in which he lived was rich in limestone, which was used for paving purposes and for the building of houses. Alois used a piece of this stone for the mixing of his inks, which he himself made of a composition principally of beeswax, soap, shellac, and lampblack.

*A Laundry List the
Root of Lithography*

One day his mother entered his shop and asked him to write for her a laundry list. Not having a pencil and paper at hand, he dipped a small piece of wood into the ink at the end of the stone slab and wrote the laundry list on the stone. Some days later a piece of paper was accidentally laid upon the writing and Alois' hand rested on it. When he removed his hand, the paper adhered to it, and to his surprise, he found a duplicate of the laundry list printed on the paper—the reverse of the way in which he had written the list.

This led Alois to thinking that if he could draw his musical characters on the stone in reverse and print them, it would enable him to publish his compositions with speed and at less expense than was possible by his old method of hand engraving. Upon investigation he found that the stone taken from the quarries in his own town had an affinity for grease and would hold fast to any marking that he made on the stone. After much experimenting he perfected the process to such an extent that it was possible to see his dream come true.

Color was not used until many years later, but it is safe to say that the discovery of lithography is laid to the simple writing of a laundry list.

The stone taken from the quarries is a natural limestone. When first taken from the quarries, it resembles window putty, but upon exposure to the air, it quickly hardens. All that is necessary is to make it smooth and even.

The stones still come from Bavaria and are sold to the trade at prices ranging from ten cents to one dollar per pound according to the quality of the stone. A yellow stone, having an open texture, sells for less money and is used principally for poster work, while a gray or blue stone, having a close texture, brings a higher price and is used for finer work.

CHAPTER VIII

WINDOW DISPLAY CREWS IN THE FIELD

THE JOBBER CANNOT BE EXPECTED TO DISTRIBUTE WINDOW DISPLAYS—THE DEALER ALSO HANDICAPPED
—CAR CARDS, CARTONS AND AUXILIARY AIDS

THERE are two ways in which a manufacturer may feel reasonably assured that his Window Displays are going to be installed, provided they are the kind that the critical dealer considers good enough to be used.

They may be delivered to the dealer by jobbers' salesmen or by the manufacturer's own salesmen—or they may be sent only in response to actual inquiries in which the dealer states his desire to use the Display. This latter method is only safe when operated in small towns and hamlets.

There is only one way by which a manufacturer can be specifically *certain* that his Window Displays are going to be installed. That is by the intelligent use of Display crews in the field.

Here we have men who not only install the Window and Interior Displays, but who also serve as missionaries of good-will, sometimes book orders as they go, and leave in their path the basis for a better business, building, as they travel on, the foundation for a one hundred per cent. merchandising organization. This is to say, if the Display crews installing the windows are picked men who thoroughly understand their work.

Many manufacturers make the fatal error of "hiring" crews of this sort just as they would hire a porter or clerk, giving little thought to the possibility of whether or not the men employed understand human nature, the psychology of sales, and the value of a constant smile and good-will. Then again, they hire crews only when they need them and discharge them when their Displays have been installed—until they again need the services of these or similar men to go over the same ground or work in new territory, perhaps several months or years later. The method of hiring crews all the year through when their services are needed only at certain seasons of the year, is both an expensive and impractical one.

What then is the answer from the practical angle of good business?

There are in the United States Window Display specialists who handle the Window Display cam-



An Elaborate Thirteen-piece Window Display for Carters Seeds. An Innovation in Seed Display. Slogan and Cut-out at Left Were Later Used as a National Trade Mark.

paign from start to finish. They have always ready and waiting, expert, time-tested and intelligent crews who cover the principal cities of the United States from coast to coast, know every sales inch of the ground, and understand, from years of personal contact and Display service, the needs, psychology and business-building methods of retail co-operation and the proper installation of Window Displays. These men usually get what they go after—productive installation and additional distribution.

These specialists, however, do not charge one cent for this "missionary work." This service is given gratis, dealer lists are compiled, orders are booked by the crews, and the only charge made is the flat contract price of so much per Window Display "up and in" the window.

*The Jobber a Poor
Distributor for Displays*

Very often the distribution of the Window Displays, counter displays, etc., is left to the jobber. Manufacturers generally expect the jobber to do this promptly and efficiently. 'As a matter of fact, jobbers, as a rule, have neither the time nor the facilities for this work. Nor has the chain-store central buying station. Jobbers are not apt to be inter-

ested in any one particular product to the extent of handling the details of Display distribution, installation, etc., or if they do make an effort to distribute the material, it is folly to expect them to do it properly in every instance or to see that each Display is perfectly installed.

*The Dealer Also Has
Little Time to Install*

Then too, it is expecting much of the dealer to assemble a Window Display, install it effectively, as it was originally planned and intended, and to spend the time in re-arranging his window so that the Display will "fit in" as it should.

The dealer is an active man for his own business. He is glad to accept anything that will help him increase his sales. The average dealer, however, is crowded for time and is limited in store assistance. Many stores have but one clerk and the proprietor himself. Both are so busy handling the affairs of the business and attending to the counter that much time is lost in "getting down" to the installation of a Window Display, unless it is extremely simple to install. There is a possibility that the Display may be used immediately it is received, or it may remain idle for days, possibly weeks. Then when it is used, the dominant force of the campaign is prob-

ably on the wane, the Display is late, possibly untimely if it is a seasonal one or is linked up with a particular general publicity campaign, and it is, therefore, poorly judged by the consumer because of its untimeliness and by the dealer because it has not been installed for him at the proper time.

The manufacturer has an important problem to solve—the problem of properly distributing and installing his window and counter Displays and other dealer helps. To depend on the jobber to do this is expecting too much along unusual lines. The manufacturer must do it himself with his own crews or employ the services of Window Display specialists, who not only install the Displays, but design, plan and execute the entire campaign. At the present stage of advertising, these men have eliminated as nearly as possible every element of failure, and carry out their work accordingly.

Car Cards, Cartons, and Auxiliary Aids

Many of the car card campaigns handled independently by advertising agencies could be linked more profitably with Window Displays, for Window Display experts are thoroughly capable of designing and planning car card campaigns and of devising trade-marks, packages, cartons, and other

sales promotion material just as effectively as they build their Window Displays. Their art and activities are by no means limited to Window Displays, but they are ready to handle a campaign including car cards and dealer helps, in collaboration with Window Displays, or to take over any one of these methods of advertising alone. In this way Window Display men have an incomparable service to offer manufacturers in creating trade-marks, packages, car cards, Window Displays, and auxiliary retail aids.

In the preparation of sales literature addressed to the dealer, his clerks, and his patrons, the greatest care should be used in selecting copy, designs, methods of appeal, etc., for the dealer, and especially the man behind the counter, is a most important link in the sales chain and is freely given the credit of forty per cent. of the value of the entire sales campaign.

Leaflets, if used properly at just the right time, exert a strong influence in building good-will all along the distributive line and in solidifying the vast sales organization, which in truth begins in the manufacturer's office and ends at the retail sales counter.

In taking over these auxiliary aids the Window Display man will, if he is a good man in his line, see that counter displays, car cards, hangers, mail-



Left—Illustrating From Magazine Page Advertisement.

Window Display Below.



Maintaining National Campaign Continuity. Note That Action and Atmosphere Are Similar in Both Illustrations.

ing pieces, trade paper copy, etc., have the same continuity of appeal and color scheme to "tie up" with his Window Displays and with the general plan of the entire advertising campaign.

For these reasons a capable Window Display man, or expert, must know:

1. Merchandising
2. Lithography
3. Art
4. Copy-writing
5. Salesmanship

A complete mastery of all five points is essential to success in this specialized field, and to attempt to plan and launch a successful retail campaign without these requisites, is literally courting failure.

CHAPTER IX

THE VALUE OF WINDOW DISPLAYS ALONE

A BRIEF REVIEW OF A DIRECT CAMPAIGN WHICH HIT THE
MARK—CHECKING UP SALES RESULTS—THE VALUE
OF CIRCULATION AND LOCATION—THE NEED
FOR SPECIFIC DEALER INSTRUCTIONS

THE sales value of Window Displays when used alone to dominate the market, without the aid of a general campaign, is indicative of the power of this medium as a basis for distribution and sales. The following outline is more than an interesting statement of an actual Window Display campaign, which, after careful analysis, showed an unusual sales increase over haphazard national magazine and general advertising, of two hundred and seventeen per cent., for the same product, in the same market.

The Display campaign as submitted to the manufacturer was as follows:

1. To supply seasonal Window Displays, properly installed in the store windows, so as to seal the good-will of the dealer.
2. To distribute a series of rapid-fire sales educational matter in the form of attractive and practical broadsides, folders and mailing pieces, directed at the retail salesman. This material to be so distributed throughout the year as to produce a cumulative effect in the building up of a permanent and responsive sales organization.
3. To create, by contact through intelligent research and Display crews in the field, dealer good-will and an enthusiastic interest in the product displayed.

In short, the purpose of this campaign as planned, was as much to build the strongest possible distributive organization as to increase the then present consumption of the product in hand. It was largely a "Service" campaign.

The outline of this campaign was accurately followed. Everything was planned and executed with the care of a chemist making a supreme test, and the results more than justified the efforts put into the campaign. The concern financially behind the campaign had been spending almost a million dollars a year in "hit or miss" national advertising

until its appropriation was turned into the sales stream of Window Displays and dealer co-operation, when almost over night, the results assumed the proportions of a record-breaker—an increase of two hundred and seventeen per cent. within one week after installation of the Display material.

Also besides designing, planning and installing the Window Displays, the Display crews booked orders as they covered each territory and built up a dealer list which in later campaigns will weigh in as gold, sold over \$35,000.00 worth of the goods, stabilized a worthy product which had for years slumbered on the retail market, and opened the eyes of the busy retailer who had never before realized the sales possibilities in Window and Interior Displays, properly installed.

An intensive campaign of this kind, city by city, shows the manufacturer where distribution and sales are weak so that he can concentrate on his weak territories and strengthen them.

Checking Up the Sales Results

The failure of many national advertising campaigns is due to the inability to “check up” the actual results of the sales message scattered over a

**CLEANSES
HEALS
SOOTHES**

**FOR TOILET
NURSERY
AND BATH**

Remember the name Palmers Skin-Success Soap

PALMERS
SKIN-SUCCESS
-SOAP-

**The Secret
of a Good
Complexion**

**ENDORSED
BY LEADING
DRUGGISTS**

Remember the name Palmers Skin-Success Soap

**PRESCRIBED
BY EMINENT
PHYSICIANS
FOR
GENERATIONS**

PALMERS
SKIN-SUCCESS
-SOAP-

A "New Use" Created by a Window Display for a Medicinal Soap. Sufficient Display Material for a "Solid" Window. Lithographic Pyramids of Soap Cartons Serve Successfully Where Scarcity of Original Product in Stock Prevents Proper Dressing.



wide area and many times admitted to advertising media which fail to reach the probable consumer of the particular product advertised. In this darkness the advertiser gropes blindly for results and trusts to luck for actual sales reports. It is safe to assume that while he continues to paddle along these sluggish channels, he will never get his sales data.

In this connection, Window Displays stand out in bold relief. Through Window Displays and actual co-operation with the dealer only can the manufacturer actually check his sales results in figures of dollars and cents. From the time a Window Display is installed to the time it is withdrawn, it is possible to check the proportionate increase in sales due to the power of the Display.

A great many now national advertisers who spend hundreds of thousands of dollars annually for sales promotion, and who were forced to launch their initial campaigns under limited appropriations, attribute their solid sales foundation and business growth to the intelligent use of Window Displays and the establishment of a co-operative sales service for the dealer. Window Displays, unlike most general media, permit the expansion or contraction of intensive advertising where that advertising is most needed, at a very low cost.

*The Value of Window
Circulation and Location*

Location of store windows is an important factor when installing Window Displays. Many errors have been made in the past by manufacturers employing their own installation crews, by allowing the Displays to be installed in store windows off the center of sales attraction and circulation.

To get the best agricultural results, the practical farmer will plant his seed in the most fertile soil, and so it is with Window Displays.

There are no blanket statistics covering the market value and sales power per window of retail stores throughout the various cities in the United States. Individual manufacturers can, however, analyze, or have their sales territories analyzed, to determine upon the average sales value of their Window Displays installed in store windows of the dealers of their trade. In covering his territories the manufacturer must know his sales districts, his dealers, their attitude toward his product and his attempts at dealer co-operation, and must analyze, from the angle of his own business, just what avenues, districts and cities will bring the biggest returns from his windows.

In connection with the question of window location, we find the unquestionable value of intensive

Display campaigns launched in the fertile sections, as compared with the scattered campaigns distributed inconsistently over a wide area of questionable and unproductive ground. In this respect it is a fact that Window Displays installed so as to "cover" or "blanket" a restricted area bring decidedly better results territory by territory, than an installation over a scattered field having little or no consistency and lacking in intensive force.

*Selling a Service
to the Retail Merchant*

The United Drug Company, through its sales promotion and publicity departments, has accomplished the average sales of \$500,000 worth of dealer helps a year. The backbone of the "service," as stated by Mr. Metcalf of this organization, "is a complete schedule or series of Window Displays, one for every week or month in the year.

"The service to the merchant consists of photographic reproductions of Displays set up by our experts, with detailed instructions as to their use. The compo board panel back is perforated by a number of holes; each instruction sheet shows exactly what openings are to be used for attaching the small Display shelves to obtain the proper effect. The illustrations and explanations are so

clear that it is easier to make them right than wrong. A twelve year old boy, after an hour of coaching, can make two displays complete in sixty-five minutes. By these means the subscriber to the service is able to make Displays equaling those made by experts. Show cards and price tickets complete the combination for the window.

“We also furnish the merchant data for the working out of direct-by-mail campaigns. The links in the sales chain are then complete and the dealer will use the material given him.”

The United Drug Company also initiated retail-clerk-education five years ago when it issued the Rexall course in salesmanship and merchandising.

The Great Need for Definite Instructions

Dealer letters, broadsides, sales suggestions, booklets—especially Window Displays—are excellent silent salesmen when planned to fit the dealer to whom the material is sent or delivered, but with this sales material must also come specific instructions for the execution of such campaigns. If a manufacturer has no definite, concrete program for the retailer to carry out, he has little right to expect any great degree of co-operation on the part of the dealer.

To secure dealer interest and co-operation the manufacturer must first show the dealer how to increase his sales—to make more money.

Modern merchandising methods have been justly criticized. Many manufacturers seem naturally to believe that the world is a manufacturing world—that the manufacturing idea of merchandising is the “big” idea. From mahogany desks in far-away places theoretical men, who are little aware of the practical little world which surrounds the busy retailer, many times assume to plan and to dictate what the dealer shall do. Sometimes when the hustling man behind the retail counter receives these so-called “sales aids,” he laughs aloud at their impracticability and expense, and instead of using them as was intended, he is forced to discard them. It is not his fault all of the time.

CHAPTER X

AUTOMATIC VS. "STILL" DISPLAYS

THE MEANING OF "WINDOW TRIM"—JUST WHAT INTERIOR DISPLAYS ARE WORTH IN THE CAMPAIGN—
MODERN DEPARTMENT STORE WINDOWS

IT is agreed that both automatic and "still" Window Displays compel attention. Automatic Displays are conceded even more attractive than still Displays. But every rule must have its exception. Natural, convenient, original, attractive, attention-compelling automatic Window Displays are rare things indeed. This is why the automatic Display is used to such little extent.

Here again psychology plays its part. Often in building an automatic Display it is necessary, due to the mechanical stiffness and artificiality of the design, to disregard natural laws. For example, we will say the Window Display is so constructed that the reproduction of a human head, hand, or arm moves while the rest of the figure remains stiff and lifeless. Also the mechanical action may in-

clude the wobbling from side to side of staring, in-laid eyes. Better and more original Displays have been evolved, but the bulk of them have been unnatural and repellent.

Neither do the objections to this type of Display end here. There is always a possibility, no matter how original the Display may be, of its newness and cleverness completely confounding the sales message behind it and merely attracting because of its unusual design and action. In other words, the passerby—the prospective consumer—will be so attracted or puzzled by the novelty of the Display that he will fail to notice the sales message of the product advertised, and while the memory of the Display may remain for a time, he will have failed to associate it with any particular product.

This can be illustrated by the Display used a few years ago to advertise Dewey's Grape Juice, which featured a large bottle, suspended in mid-air, pouring out an ever-flowing stream of grape juice, with no visible means of the fluid going into the bottle. Out of thirty-six people questioned who had viewed the Display, all were attracted by its cleverness and originality, but only two could recall the name of the product it was supposed to have advertised.

The New York Telephone Company made a similar investigation a few years ago of a magnet

Display which caused an article to seem to roam, of its own accord, over the surface of a flat mirror. After checking up results, this idea was abandoned for the same reasons that were found in the grape juice analysis.

Other objections to this type of Display are classified as follows:

1. Prohibitive initial expense.
2. Difficulty to keep in perfect running order.
3. Indifference of dealers to keep running.
4. Inconvenience in routing and "setting up."

Effective mechanical Displays are possible. Elaborate and exquisite electrical Displays, costing hundreds of dollars apiece to build and install, have been used effectively, but these Displays have been most unusual, have been made of the finest materials available, have been "followed up" constantly, and were planned in strict accord with the quality and worth of the product displayed. Then too, they were so constructed as to come easily apart and to lend themselves to easy shipment, thus permitting them to be routed without difficulty from store to store.

An automatic "moving" Display then is more an idea than "clockwork." Cleverness, naturalness, and scientific construction are the compelling forces

We Recommend
VEEDOL OILS
 MOTOR



Window "Trims" Effectively Used in Collaboration With a Striking Window Display in the Standard Color Scheme Adopted by The Tidewater Oil Sales Corporation. An Effective Elaboration of a well Known Trade Mark.

behind it. Its value rests not in the fact that it moves, but in its originality and human appeal, just as the motion picture would be dull indeed were it lacking in plot and human interest. The mere fact that the pictures move would not be unusually interesting to-day, particularly when they are in black and white, but the compelling force of plot, the similarity to active nature, the expression, atmosphere and human interest are the things that "register."

*A "Window Trim"
Is Not a Display*

The term "window trim" is applied by Window Display specialists only to the strips or pasters which, though used extensively years ago, are to-day limited practically to the grocery trade.

These strips or pasters are made of light paper, usually lithographed in the general color scheme of the Window Display, if there is one, and are made so as to "stick" when pasted upon the glass window of the store.

When first conceived, this form of display was considered good material, but to-day it is practically a waste of money if used in any other save the grocery trade. Even in this field a great many

grocers object to "trims" because of the difficulty to put them up, their tendency to peel and break away from the glass, and chiefly because they shut out light so necessary to the cleanliness and inviting atmosphere of the window and store.

This form of display, in comparison with Window Displays, car cards, posters, trade and class publication display, is cheap, mediocre, and little used by the specialist who knows its sales value by long experience. Transparent "trims" or decalmanie have long been in use, but they are subject to the above objections, with the added one that they are usually very difficult to remove from the glass after they have begun to peel.

In short, the modern dealer has been so educated to the convenience and value of the right kind of Window Displays and the more efficient and scientific sales aids, devised and installed by specialists, that he has come to expect a great deal more than mere "trims" and, what is more, has reached the stage where he conscientiously stands back and criticizes—and often his criticisms are well founded—the sales idea, the art work, the lithographic reproduction, and the general sales value of a conveniently installed Window Display, perhaps considered by the manufacturer and lithographer to be the acme of perfection.



How a Typical Auto Accessory Window Can Be Dominated By a Product When the Window Display is Properly Planned and Installed.

*The Sales Value
of Interior Displays*

Interior Displays are worth about twenty per cent. of the sales value of Window Displays, or about five per cent. of the value of the entire advertising campaign. When used in conjunction with Window Displays, their advertising worth is naturally enhanced by the Display.

In installing Window Displays, counter displays, etc., the Window Display expert often designs a Display in such a manner as to permit it to be broken up into smaller cut-outs, etc., which can be used as general interior displays either at the same time or when the life of the Window Display has expired. If a Window Display then is of the finest quality and has attracted sales, it is a fair supposition that the dealer will, as often happens, locate it in some conspicuous place in the interior of the store, for it is a fact that frequently a Display is made so attractive and brings such satisfactory results that the dealer hesitates to destroy it, and in many instances even when the Display has long outlived its seasonal appeal, sales promotion crews, again making the "rounds," have found the "old reliable" still on duty in the interior of the store.

*Modern Department
Store Windows*

In the modern large dry goods and department stores we find a better type of window. In department store windows is found evidence of the technique and psychological values employed by Window Display experts. This type of window has long since graduated from the classification of "dressing" and its technique comes nearer to that of "Window Display."

Department store windows are, as a rule, planned along scientific lines, are generally very attractive and cleverly designed. Also, department store window men have mastered the art of simplicity and concentration, for they can, if they so desire, cleverly stage the display so as to throw or force attention upon a single article in the window, or entirely dominate the window so effectively that its message will be instantly "picked up" by the passerby.

Department store displays have reached this stage of perfection merely because the men behind the windows have made this their life work and in so doing have lifted department store window "dressing" to the level of a profession.

CHAPTER XI

THE HAND-MADE WINDOW DISPLAY

WHAT ANALYSIS PROVED IN THE CASE OF AN OIL REFINER
—MAKING YOUR DISPLAYS AND DEALER HELPS
PRODUCE—SEEKING THE PRODUCTIVE IDEA

WHEN and where finances permit, advertisers should not hesitate to buy and distribute the best Window Displays and dealer helps possible. These Displays should be the best in idea, art, construction, and results. The retailer expects this, and something more than mere disappointment is born of efforts which do not sincerely consider the dealer from the viewpoint of his own business.

It is poor merchandising when a manufacturer who can afford the best retail material issues flimsy, inappropriate, ineffective stuff, which is rarely used and which, many times, antagonizes the dealer who receives it.

Neither is it a good idea, merely in an attempt at economy, to build or make hand-made Displays in odd lots or for any single window. Many times

the cost of one hand-made Display is equal to that of twenty-five machine-made Displays, and one original Display, even though very good, is lost in the national area. This is not wise economy.

The practice of planning difficult windows which the dealer himself is expected to "stage" is taking great trade liberties.

In the first place, Display windows should be uniform. Dealers differ in artistic ability, usually know very little about effective Display installation, and do not understand the technique of building the better Display. They may be even willing to try, as per instructions, but it is expecting a great deal. The dealer is a retail salesman, in business for himself and in a business in which he expects to win success. He is not a stage director and property man for the manufacturing world.

This is best illustrated by an interesting experience of a nationally known oil refiner, who suggested dealer windows to the advertising agency handling his account. The agency, unthinkingly, devised a hand-made Display, which consisted of an effective arrangement of the oil cans and barrels, with printed Display cards, etc. The idea was elaborated upon and descriptive booklets issued, with photographic reproductions, to some forty thousand oil dealers, only to find that a trifle over eight per cent. of the dealers accepted and tried to

install the Display. It was too much work and too difficult to install.

*What the Display
Analysis Proved*

An analysis of the Display proved this, when it was found that the dealer was expected to build in his window a small wood platform upon which to "roll" up one hundred and fifty pound barrels of oil. Some Display cards were supplied, which, with the addition of several cotton pennants, were intended to complete the window. The entire job was "up to the dealer," and his eight per cent. attitude was all that could have been expected under the circumstances. Even when the Display had been completed as per instructions, he found that it was not unusually attractive—as a matter of fact, quite crude—and a suggestion of disappointment was located even in the loyal eight per cent. who responded.

The purpose of an effective Window Display is first to *sell* the merchandise. Supplementary requisites include easy installation and attractive appearance when installed. Where the installation is made difficult or ridiculous, the sales value of the Display is lost, as well as the faith of the dealer, who is constantly expecting more from the manufacturer and who is chagrined at receiving less.

*Your Window Displays and
Dealer Helps Must Produce*

Good Window Displays are not cheap Displays. Dealer helps are expensive if they are the right kind. They should be the right kind, for the money spent for these Displays and dealer helps is wasted if they do not produce results. They must produce results.

It does not pay to "scrimp" when deciding upon an appropriation for this material. The cheapest Display material is the most expensive in the end, in that it fails to produce, and sales results are all that count.

In supplying the dealer with this material the idea is not to "swamp" him with an abundance of cheap trash, nor to make a splurge in presenting him with something he cannot use. The thing is to give him just what he needs. He is looking for quality—not quantity; for sales aids that are in keeping with his store furnishings and with the dignity that he feels his store should have.

For several years, before issuing Window Displays and dealer helps, it has been the custom of one manufacturer to poll his dealers in an effort to ascertain just their needs and what sort of Displays and helps they consider best. This precaution, while entailing some research expense, has saved



Display of Insufficient Size Improperly Installed. What Often Happens When Display Material is Promiscuously Distributed. Advertiser Gets Little or no Publicity From This Type of Window.

him hundreds of thousands of dollars in the long run, besides building up an enviable good-will throughout his entire trade.

Many advertisers weigh carefully the opinions of their sales force, who are in constant touch with their retailers.

The sole purpose of Window Displays and dealer helps is to increase sales. Their initial cost is negligible when they produce maximum sales results. Window Displays and dealer helps that do not produce results are inexcusable.

*The Product Itself Must
Suggest Dealer Helps*

A man with a critical turn might challenge, "What then do you suggest as dealer aids that will produce? Outline for me just what I am to do to command my dealer and consumer market. Where are these ideas in your book?"

Such a question is typical and can be readily answered. A "blanket" dealer campaign, to be used and elaborated upon by all manufacturers, is impossible and impractical. There are no set rules for the creation of ideas and dealer aids. The idea must fit the merchandise under analysis, and it would be folly to try to offer "book" ideas where individual ideas are needed. Analysis is the great

secret to new and effective ideas, and a thorough analysis of the merchandise to be sold is the one and only method of creating effective sales ideas, dealer helps, and advertising campaigns.

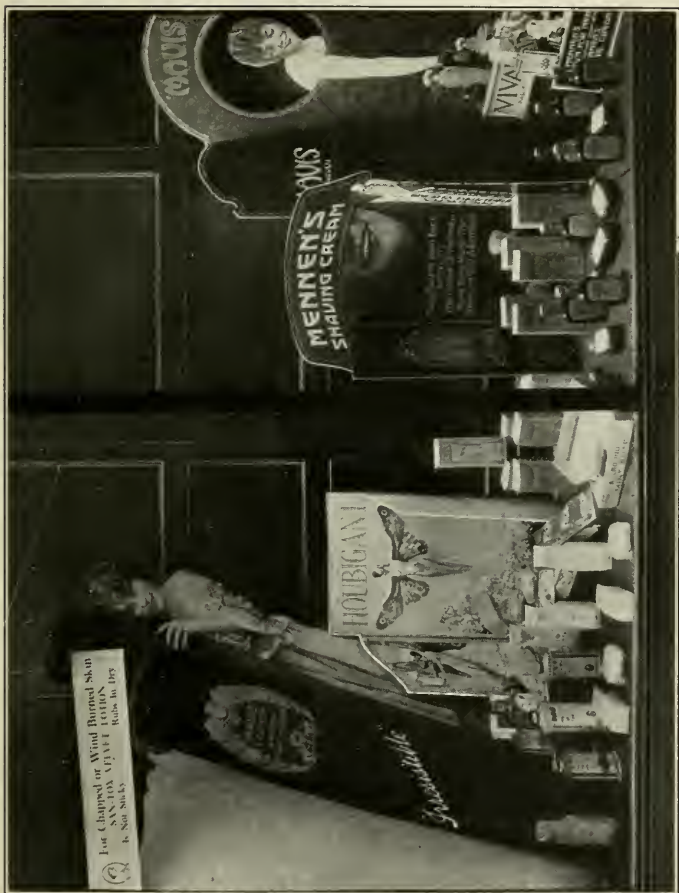
We have all heard of the Carborundum grinder. To-day it is probably a household word. Yet years ago it was an ordinary grinder, lost in the shuffle of countless other grinders on the retail dealer's shelves.

A bright chap, with an analytical turn of mind, decided that something must be done to bring the Carborundum grinder *off* the shelf and to place it before the customer while in the store. Here was his problem. We might have suggested several ideas and methods, from descriptive illustrated booklets down, but the big idea that won results was the simplest, though surest, idea of any that could have been submitted.

*His Idea Was Based upon
the Human Interest Element*

This particular young analyst knew something about psychology and the power of suggestion. He built his "dealer help" upon this hypothesis:

What the consumer sees, open before him or in operation, he is apt to desire to examine more closely—to test its uses. After this desire has been



A Confusing Display of Several Products, Illustrating Improper Installation and Displays of Insufficient Size. Note That **HOLBIGANI** Perfumery Display is Partially Hidden by a Cough Medicine.

created, the next step is a sense of desired proprietorship of the article, since the consumer has unconsciously become familiar with its uses and sees an opportunity to make use of it—then the actual purchase. In short, the trick is to attract attention and to hold by force or interest until the decision to buy has been created.

Our analyst's idea was this: He devised a fixture, to which the grinder was bolted as it would be to the work bench. The wheel was left free to turn, with the handle out and within ready reach. One passing turn of the handle caused the wheel to spin smoothly—with almost a fascination—and the trick was done.

As a result of this idea dealers went out of their way to obtain this rack. The sale of the grinders increased immediately, and this particular rack became the greatest and most productive dealer help the company had ever issued.

Hundreds of ideas could have been suggested by solicitous amateurs, but the analyst with a sense of psychological values hit upon the best, and since that time, officials of the Carborundum Company claim, the Carborundum trade name became established very largely through the intensive use of dealer helps and Window Displays.

CHAPTER XII

THE DIFFERENCE BETWEEN "DRESS- ING" AND "DISPLAY"

DISCUSSING WINDOW DISPLAY TYPES—A REVIEW OF THE
FLEXIBILITY OF MODERN STORE WINDOWS
—DEALER INTEREST

MANY manufacturers have been laboring for years under the impression that window "dressing" and Window Display are synonymous and classify Window Displays accordingly.

The term window "dressing" is the designation applied to that decorative process known as filling a store window as artistically and effectively as space and ability will permit.

The term "Window Display" has a specific interpretation and is a term descriptive of an "art" with psychology as its basic law. There are set rules for building the better Window Display (they have already been outlined in the earlier pages of this volume) and to deviate from these fundamental rules is to invite failure.

*Classifying Window**Display Types*

In speaking of Display types, "type display" does not enter into the comparison. It is difficult, too, to limit Window Displays to a few set types. There have appeared on the market in the past numberless forms of displays, good and bad, all seemingly different, yet all really related to some one of the set Display types adopted by Display specialists.

One of the most familiar types is that used by a prominent chain-store system. These Displays are "dominant" types; that is to say, each window is completely dominated from top to bottom by the Displays of the products manufactured and sold by this particular chain system. As a matter of fact, the Displays are poorly planned and are made up of inferior material. They attract attention merely because they dominate the entire window and concentrate only upon those products manufactured and featured by the chain stores.

There is one good point about these Displays, however, which tends to increase sales, and that is their uniformity. Very nearly every chain store is "displayed" alike, and in this fact the Display men behind the chain stores have hit upon a psychological asset. Such a Display then depends upon

its crude force and attracts because of its uniformity and its dominance.

This type of Display, however, can only be used in chain stores where space means nothing, and since the stores themselves control the windows from top to bottom, they are at liberty to "fill them up" in any way they think best. Were these Displays scientifically planned, these windows could be transformed into Display masterpieces and their sales value greatly increased.

Druggists Follow

Chain Store Example

In the drug field the retailer usually makes the mistake of trying to "fill" his window with as many different articles as space will allow, for he supposes the successful example has been set by the chain store and he follows in line. Consequently a manufacturer cannot expect to dominate a druggist's window with a single Display or a small set piece or screen alone. Since this evil of "filling windows" exists and cannot be immediately corrected, the manufacturer has recourse only to one large Display and a variety of smaller pieces distributed about the window merely to create the passing impression of "dominance." Then, too, the druggist as a rule changes his window at the end of each

week—usually on Friday—and only the finest and most attractive Display can be expected to accomplish big results during so short a life. If the Display is a particularly attractive and sales-compelling one, it will secure a longer life, be used over again, or find a permanent resting place as an interior Display over the telephone booth or on a top shelf.

The hardware retailer is a keener student generally of the sales value of Window Displays, for while he too fills his windows much the same as the druggist, he concentrates upon several products only and dresses his windows less frequently, thus adding to the life and sales value of the Display.

*Stationer Has Room
for Big Improvement*

The stationer carrying a miscellaneous line of merchandise has a heterogeneous showing which is many times dominated to some extent by the tobacco manufacturer. His windows offer much room for improvement in a simplified Display or a single dominating Display, concentrated upon one product or article. His usual Display from one end of the year to the other consists of filling his windows with one sample of everything he has in stock, rarely changing it even for the holidays,

but merely cramming in his holiday goods on top of his regular Display and disposing holiday novelties about his windows and show cases.

The smaller stationer, usually in the larger cities, builds his windows with a series of shelves, and the window itself is usually narrow in width. For this reason it is advisable to have the Window Display set consist of several small pieces capable of being placed upon these shelves. An advertiser selling to the stationer cannot expect a "dominant" window, but must content himself with a Window Display strong enough to stand out from the rest of the window material.

Educating the Grocery Trade

The grocery trade does not as yet seem to be educated to the sales value of a well arranged and regularly changed Display of a single product. Many Window Display men, however, do the best they can with combination Displays, cut-outs, screens, and small show-cards in quantity, as well as with window pasters, trims, or strips, which ordinarily are difficult to install in shops of other trades, as many retailers object to them on the ground that they are bothersome to put in place, frequently shut

out light, and do not add to the general attractiveness of the store-front.

Auto Accessory

Dealers Value Windows

The automobile accessory dealer and garage man is becoming more reconciled to Displays, and it has been found that a great majority have valuable window space. Every garage and auto accessory store being built to-day has usually two windows. These windows are undoubtedly valuable Display space in that motorists drive directly past the window and stop in front of it when in need of accessories or supplies. Many of these windows are not used to advantage. In shops and garages automobile accessories are usually strewn in haphazard fashion about the window, supplies are heaped here and there, and the general outlook is anything but inviting or specific. Bulky tires, weirdly balanced and interlocked in masses and groups, simply add to the general chaos of the Display. In striking contrast to these windows we find the subdued and beautiful effects employed to display Kelly-Springfield tires, and here and there a concentrated effort to combine art with automobile accessories.

*Electrical Contractors
Have Been Handicapped*

The electrical supply store owner has been evidently unaware of the sales possibilities of a well-dressed window, regularly changed. He has been handicapped, however, by poor location and ill-equipped stores. These conditions are being gradually improved at present as a result of constructive educational campaigns launched by the Westinghouse Lamp Company, General Electric Company, National Lamp Works, and other progressive manufacturers, as well as by the Society of Electrical Development, which includes practically all the leading electrical manufacturers, contractors, and jobbers in the United States.

*Haberdashers Are Keen
Students of Window Display*

This type of retailer fully understands and appreciates the many advantages of properly dressed windows and has been helped considerably by the excellent Window Displays furnished by the makers of Crofut and Knapp hats, Dobbs hats, Hart Schaffner and Marx clothes, Gordon hosiery, Forest Mills underwear, and others equally as good.

Once was a time when haberdashers crammed

their windows with a miscellaneous assortment of goods, with little regard for studied artistic effects. A few of these still remain, as does the ancient and battle-scarred cigar store wooden Indian in out-of-the-way places; but where traffic is active and competition keen, the modern haberdasher to-day realizes the value of attractive windows and follows, in technique, the commendable windows of the leading department stores.

*Confectionery Stores
Offer Splendid Possibilities*

Splendid opportunities for display are offered to the manufacturer of confectionery, soft drinks, chewing gums, and other novelties, through the medium of confectionery store windows. This trade offers excellent Window Display possibilities in that the space is usually large, brilliantly lighted, and attractively staged. Artistic Displays featuring branded sweets, etc., find an harmonious place in these windows and can be made to yield immense seasonal results. With very few exceptions, these opportunities have been neglected by otherwise progressive manufacturers. The confectionery manufacturer of the West and the Pacific Coast far excels the Eastern manufacturer in taking advantage of these windows.

One candy manufacturer of the Northwest spends the bulk of his advertising appropriation upon his dealers, in many instances paying as high as thirty dollars for the material used in a single window. He is constantly striving, month in and month out, to secure all possible space, using follow-up methods in an effort to dominate his market. His Displays are, as a rule, timely. During the holidays and at other "gift days" during the year, his method is to "dominate" the market with his brand. He knows the value of faultless distribution and has his market thoroughly "covered." His campaigns are successful.

A similar "all-year-round" window service could be profitably maintained by other manufacturers of sweets, beverages, and packaged goods. Such a service could not fail to seal the good-will of the confectioner, win proper installation, and increase retail sales.

CHAPTER XIII

WINDOW DISPLAYS IN FOREIGN MARKETS

CUBA A FERTILE SALES FIELD—THE ORIENT OFFERS BIG
OPPORTUNITIES—HOW COLORS AFFECT THE CHINESE
—PICTURES MORE FORCEFUL THAN COPY—
VALUE OF TRUTH AND SIMPLICITY

WINDOW Displays offer great sales possibilities in foreign markets. The foreign field is a big and profitable one. Window and Interior Displays offer an economic and convenient method of reaching the foreign consumer.

In the English-speaking markets of the world—markets where American customs and products are recognized—Window Displays are valuable aids and can be shipped and installed at a minimum cost.

In South America, while the general tendency of the retailer has been to stock a little of everything, to specialize in nothing, and to litter his store with a miscellaneous assortment of goods of all sorts, and while things are "slow" generally with

this retailer who usually covers his windows at night, new ideas would not be lost in these markets, as is evidenced by the distribution of a well-known American fountain pen, which dominates the South American market merely because the manufacturer had the foresight and courage to launch his product with attractive Window Displays, etc., and made use of his best copy translated into good Spanish.

In this respect, while, as it has been said, the South American dealer, especially in Peru, has been slow to improve his business and to initiate modern methods, nevertheless, if American manufacturers make a worthwhile start and follow it consistently along productive lines, there is little doubt that a gradual change will come about which will work to the advantage of both the merchant and the American manufacturer whose goods he carries in stock.

Cuba an Attractive and Fertile Sales Field

In Cuba is found a fertile field for new and attractive ideas along the line of store Displays. In writing of the value and possibilities of Window Displays in Cuba, J. W. Sanger, United States Trade Commissioner, who has personally gone over the ground, has the following to say:

“Although many of the Cuban stores are com-

pletely open and have little or no window space at all, in these stores, despite the absence of windows, cut-outs, signs and other advertising matter such as is used in the windows in the United States may be placed just inside the doorway, where it will catch the eye of the passerby and of patrons who enter either to lounge or buy.

“American manufacturers have taken by no means the fullest advantage of the Cuban merchants’ willingness to display such advertising in their windows and stores, and much benefit should accrue to the advertiser who will more closely cooperate with the Cuban retailer by providing him with this assistance.”

The Orient Offers Big Sales Possibilities

In the Orient also, advertising and particularly Window Displays are becoming more necessary, and modern campaigns in China especially will reap large harvests for American manufacturers who conscientiously enter this field.

Examples of the success to be achieved by American manufacturers in the Orient are typified by the success of the British American Tobacco Company, the Standard Oil Company, and the Singer Sewing Machine Company. The latter

company developed its business by striking methods, and to-day everywhere one goes in China one finds the big "S," which, with the Displays designed to fit in with the Oriental mind and atmosphere, serves as a complete reminder to the Chinese woman.

It is interesting to note that the Display material for the Singer Sewing Machine campaign was produced by Display specialists who were thoroughly familiar with the climate and customs of the Orient. Special paraffined Displays were manufactured to weather the long rainy seasons of the Orient, were lithographed in the color combinations which appeal strongly to the Oriental mind, and were effectively distributed so as to completely cover the Kingdom of the Pagodas.

When invading the Orient with Display material, therefore, the manufacturer will do well to consult analysts who know the psychology of the Chinese, etc., their customs, and business methods. This same rule holds true of all foreign countries where racial customs differ somewhat from American customs and methods.

How the Chinese Are Affected by Colors

An analysis of color prejudices and effects in

China shows many interesting facts about color harmony and the use of single colors for commercial purposes.

It would seem that the Chinese have decided ideas of their own as to the use of colors in materials, wrappings, cartons, and Display advertising. Such prejudices have been known to cause a Chinese customer to change his patronage merely because of the color of packing paper used or because of the general color scheme of the carton and Display of the merchandise on sale.

Though no definite rule can be applied to all commercial uses of color, it can be generally said that gold, yellow, red, bright brown, purple, and certain shades of pink are good colors to use. Gold is a dignified color; red the color of good fortune. White and blue are mourning and should be avoided, as well as green, which is associated with misfortune.

The designing of posters and Window Displays should always be handled by Display specialists who are in a position to work through Oriental agencies familiar with the tastes and prejudices of the communities involved.

When the expert is planning his Display, if he intends to distribute it in other countries, he will so design the Display as to incorporate the atmosphere of his foreign markets, employing question-

able details as little as possible and avoiding the contrast of costume and locality. He will, as a rule, use colored reproductions of the product displayed, attractive designs and cut-outs, and, in other words, picture his sales message instead of writing it, for even at home it has been found that pictures speak louder than words.

*Value of Truth,
Simplicity and Care*

Displays should not exaggerate the product advertised, but should be dignified and truthful. Advertising material is taken more or less seriously in foreign countries, and it is better to be sincere and truthful in illustrating or displaying the product and insure a satisfactory sale than to exaggerate and create disappointment and resentment because the product may not seem to the purchaser exactly as represented in the Display.

Cheap Display material should not be permitted to get into foreign markets. We are judged abroad by outward evidences of our business methods, and mediocre Display material is bound to create an element of disgust and doubt which will take some time and will be difficult to live down when once such a prejudice has been formed.

In the preparation of Display copy it should be

remembered that readers abroad are appealed to more by the conservative than by the strained and "flashy."

American manufacturers will do well to remember that all of the countries of the world are greatly interested in the methods and progress of America. Foreign advertising, so far as this country is concerned, is yet in its infancy as compared with the progress and development advertising has enjoyed in the United States, and the whole world presents a fertile field for development to the American manufacturer who has the courage to push ahead into new regions and who has the consistency and will-power to "stick" to his foreign markets with the proper Display material and progressive sales methods.

An excellent summary of foreign publicity is offered in A. A. Preciado's new book, "Exporting to the World," published by the James A. McCann Company, New York City.

CHAPTER XIV

CO-OPERATING WITH THE DEALER

THE GREAT NEED FOR DEALER CO-OPERATION—A WORD
ON DISTRIBUTING DISPLAYS AND DEALER HELPS—
THE IMPORTANCE OF THE DEALER VIEWPOINT
—HOW TO WRITE DEALER LETTERS

MUCH talking has been done in the past about "Dealer Co-operation," but very little has been said. To the manufacturer the dealer has always been "a hard one to handle," and the manufacturer has, in the past, given every reason for the dealer to believe him selfish, inconsiderate, and unreasonable.

In this chapter dealer co-operation is not discussed as a passing subject, but as an important requisite in modern merchandising.

Investigations have proven to the authors of this volume the value of dealer co-operation and the lack of it in every sales territory presumably covered efficiently by salesmen, national advertising, and in some cases by a weak and inappropriate

attempt to "aid" the dealer by the various known methods of supplying him with cumbersome electros, flimsy and ineffective Window Displays and cut-outs, trade suggestions that do not "fit in" with his particular locality, trade and store—in general, sufficient evidence to warrant a complete "house-cleaning" in the hit-or-miss institution of ancient and unproductive merchandising methods.

There is only one way to do a thing effectively, and that is to do it right. Half-way methods bring little or no results. Miserly economy and selfishness in merchandising are merely the boomerang of self-destruction. To hurl into the active and competitive market a volume of miscellaneous, mis-directed literature and Display material is merely a waste of money and productive energy.

The Great Need for Co-operation

The need, therefore, for proper and diplomatic dealer co-operation on the part of the manufacturer is strikingly evident from past and recent analysis, and the sooner the "housecleaning" is done the sooner we will expel the harmful germ of poor business and in its place create the clean house of productive merchandising.

Some idea of the "proper" methods of dealer co-

operation may be gained by merely reversing the following synopsis of dealer co-operation that has gone wide of its desired mark in the past.

For example, many electros sent by manufacturers to dealers for space in local newspapers and publications have been designed along no specific appeal and in many instances do not apply to that locality or particular dealer. Then again, the electro often is too large, features little but the manufacturer's trade-mark, and will require too much advertising space at high rates, which the dealer hesitates to place at his own expense, particularly when the advertisement may cost him, say, ten dollars to run once and advertises a ten cent or twenty-five cent article. Also his district or town may be a small one or limited in sales possibilities for that one product, and the largest proportionate sales he would expect to get may fail to pay the cost of even one insertion of the advertisement.

To leave dealer co-operation and good-will entirely to salesmen is an error often committed by economic manufacturers. Salesmen, as a rule, do not thoroughly understand advertising methods and the importance of dealer tie-ups. Then, too, they often resent orders to create good-will, for the reason that it takes too much of their valuable time and cuts down their personal sales activities. They, as a general thing, consider themselves a

separate department in the merchandising organization, and while many really do their best to install Displays and to create good feeling all around, many times they fail, through little fault of theirs, to finish what they start, and so perfect harmony is not accomplished, arguments ensue between salesmen and dealer, Displays are criticized by dealers, and salesmen are not in a position to argue the point.

*Displays and Dealer Helps
Should Not be Packed with Goods*

To ship inappropriate Displays and literature packed with the goods to the dealer, depending on him to follow written orders, is expecting a great deal on the part of the busy retailer, who places his time, services, and window space at a cash value. A great deal of waste this way has been due to the fact that this material is shipped in the cases with the various products and is very often opened and unpacked by some shipping clerk or "general man," who is not interested in its life. In this way it frequently fails to reach the dealer himself, who might have used it had he seen it first, and as a result of "depending upon the dealer," the choice literature and Display material finds a home in the scrap heap of miscellaneous packings and waste, or deco-

rates the walls of the shipping room, or finds a musty place in the unproductive depths of the basement or store cellar.

Then again many manufacturers ship this material along, failing to send it by prepaid expressage. As a result it is undervalued—resented in many instances—for the dealer reasons that if the material is not worth the cost of expressage, it is not worth using in his windows.

*Sales Executives Should
Know the Dealer Viewpoint*

Unselfish Window Displays and Dealer Helps should approximate an automatic sales service for the retailer. These Displays and retail “aids” should advertise the manufacturer’s product nominally and unselfishly. They should be sincerely designed from the dealer’s viewpoint—to help him build his business and to increase his sales, not solely in the manufacturer’s product but in his entire line.

This is a vital point which cannot be too strongly emphasized—unselfish co-operation with the dealer from *his* point of view.

An executive in charge of sales and sales promotion campaigns cannot intelligently pass upon plans and dealer material if his decisions are governed by

guesswork. To thoroughly understand his sales field and to efficiently and effectively engineer his retail sales campaigns and salesmen in the field, he must meet and talk with his dealers. He must understand their viewpoint, their needs and whims, and this is best accomplished by personal contact. He will learn more in one week this way than he would in a lifetime from theoretical copy and "paper" methods of other "roll-top" sales adventurers.

The most successful merchandising men to-day have been "field" men—salesmen who have hammered their way from coast to coast and who thoroughly *know* and understand their dealers.

*The Kind of Sales Letters
to Write to the Dealer*

As in broadsides, booklets, mailing pieces, etc., many of the letters mailed to dealers are ignored or criticized merely because they are written for the manufacturer and from the manufacturer's viewpoint.

To tell a dealer that thousands of dollars have been spent in national advertising and to quote magazine circulation bombastically will not convince the dealer that your main object is to aid his business. The dealer looks upon "outside" efforts

as selfish efforts for the manufacturer. He doesn't care a whoop about publication circulation if the trade does not come directly to his counter and his stock does not keep moving.

There are really only two ways of securing dealer interest and enthusiastic co-operation. One is to show the dealer how to make more money. The other is to show him how to *save* money. Possibly the latter is the stronger appeal of the two, for as Chauncey Depew has said, "I wouldn't sit up all of one night to make a hundred dollars, but I would sit up for seven nights to keep from *losing* a hundred dollars."

Launching a Great Co-operative Movement

A great unselfish movement is now afoot to get into the retail stores and to study the dealer, the process of the retail sale, and counter display possibilities.

This movement includes even the remodeling of stores and windows where display arrangement is poor. Analyses are being made to determine the psychological value of counter location, window arrangement, and retail sales methods, past and present.

It is a great movement, but yet in its infancy,

and if carried forward with proper enthusiasm and efficiency, it will revolutionize the entire system of merchandising as operated to-day.

Analysts have found a rich merchandising vein in the retailer, his store, and his windows. The movement has for its propelling force the idea to obtain effective display and to further the sale of the merchandise. No matter how great a sales agent the efficient dealer may be, his sales will be even greater if he supplements his efforts with merchandise attractively displayed, improves the equipment of his store, and "plays" to the whims of the consumer.

CHAPTER XV

MOTION PICTURE DISPLAY

WHAT THE LEADING PRODUCERS ARE DOING IN CUT-OUT
AND LOBBY DISPLAY AS A CO-OPERATIVE EXAMPLE
—ITS TIE-UP WITH NEWSPAPER ADVERTISING
—THE USE OF CUT-OUTS IN RETAIL
STORE WINDOWS

COMMENDABLE examples of business co-operation are to be found in the motion picture industry. The methods of co-operation and display technique employed by film producers touch closely upon those of merchandising display and sales promotion. In merchandising, a commodity is manufactured and launched upon the market for sale through the retailer. In marketing the motion picture, it is a little more difficult, in a sense, to tie the industry down to a permanent working technique in that this industry deals in something less tangible than soap, foodstuffs, or mechanical devices.

The consumer, before purchasing a commodity for sale and on display, first sees the thing clearly

and in operation. In "selling" a motion picture, however, the producer must base his sales campaign upon a different psychological appeal. He must create interest by "holding back" facts relative to the picture—must create interest by the mystic power of suggestion. He must arouse the desire to solve his plot, to see it developed in action upon the screen. Unlike the purchaser of a commodity, the consumer, when buying the privilege to see a motion picture, pays the price before seeing it.

The transaction has for its basis, however, the same fundamental laws of distribution and psychology of sales.

A production is for sale.

The exhibitor is the retailer selling the film to the consumer.

The consumer must be attracted by modern methods and studied sales technique.

Motion Picture

Sales Co-operation

A profitable example is to be found in the cooperative methods employed by motion picture producers to exploit their productions. Every conceivable thing is done to aid the exhibitor to "fill his house" and to win big gate receipts. An incessant stream of ideas, display material, and ex-

ploitation directions is being "passed along" to him, and his co-operation is heartily given. High-priced publicity men are paid, not to sit in stuffy mahogany offices devising theoretical schemes to sell motion pictures to the public, but to be live-wire "doers" who get out into the field, study their territories, see that their exploitation material is properly distributed, and follow the campaign through consistently from start to finish. They never rest, and they are winning productive co-operation and are "putting over" the sale of a product more difficult to sell than a usable and sometimes necessary article of manufacture, which merchandising men in countless instances have difficulty in marketing profitably because of a lack of efficient sales technique and of a thorough knowledge of the sales field and of advertising methods and media.

*Tying up the Theater Display
with Local Newspaper Advertising*

The co-operative work of the film distributor does not end in routing the picture and in furnishing the display material alone. The complete service includes a prepared newspaper publicity campaign to link the theater and the lobby display with advertising in the local newspapers.

This publicity service consists of a bound loose-leaf "book" of news stories, reporting and criticizing the picture to be shown. The stories are written in regular newspaper form, usually in half or full column, and are "set" and printed, four stories across the book page, all ready to be detached and delivered to the local papers by the exhibitor showing the film. These stories cover a period of several weeks previous to the showing of the feature, and instructions for releasing each individual story are supplied with the publicity material.

The entire publicity set usually consists of this series of news stories, with a printed "cast" of the feature picture, a synopsis of the plot, and miscellaneous exploitation ideas, together with artists' drawings and advertising copy and suggestions for the coming picture. A large folder of the lobby displays and posters is also supplied, in half-tone and sometimes in colors, with the price per piece—which barely covers the cost of production—attached. An "Accessory Order Blank" is furnished with this material, listing the posters, lobby pieces, cut-outs, newspaper cuts, and line drawings which are ready for immediate delivery. Mats are supplied free.

The great novelty of this "exploitation set" is in the large folder of line and silhouette drawings printed in heavy relief upon soft paper. These

drawings are true reproductions of the original work of the illustrating artist and are so "pressed" as to stand out upon the white paper as clearly and effectively as the original drawing itself. This eliminates the shipping of cumbersome cuts to the exhibitor, as the folder is supplied him so that he can take it to his local engraver or newspaper print shop for reproduction. This material is clear and drawn to "size," and will reduce accurately to fit the standard newspaper column, etc. A "reduction table" is supplied with the drawings.

On the opposite page is a reproduction of a page from the exploitation folder for "The Love Flower," a D. W. Griffith production, the exploitation material for which was prepared by Mr. Charles E. Moyer of The United Artists Corporation, New York City.

The Use of Cut-Outs in Retail Store Windows

Great interest in a feature picture is also created by the installation of appropriate and novel cut-outs in the windows of local merchants. Many times too, the exhibitor, aided by the direct cooperation of the film publicity organization, succeeds in getting an entire window for his feature even in busy marketing sections, in music and small



(Space for Theatre Name)

(Space for Theatre Name)



Newspaper Silhouettes for "The Love Flower."
Window Display.



Yes! Both are "DOUG"
There's a treat for you when you see

DOUGLAS FAIRBANKS
IN
"THE MOLLYCODDLE"

SCENARIO BY TOM GERAGHTY

STORY BY HAROLD MASGRATH

Exploitation Material for the Film Exhibitor.
Top Illustrations show rough drawings ready for engraver.

department stores. These displays are designed by men who understand this work thoroughly, are attractively lithographed, and are installed in the shop windows in the territory "covered" by the theater showing the feature displayed. Because they are colorful and conspicuous in the local store windows, these cut-outs play their part effectively in the exploitation campaign. The interest created by these film cut-outs reflects the immense sales value of the publicity campaign and attracts the passerby to the shop window displaying the cut-out, thus serving as a sales "wedge" for commodities sold inside.

*Novel Ideas and Decorative
Schemes Are Supplied Free*

Other exploitation aids are freely given. Ideas and decorative schemes are given to the picture exhibitor without charge, as well as suggestions for interest-creating contests, musical programmes, and countless other "aids." Plans for "staging" his lobby and interior theater or stage displays or effects are a part of the free service, a minimum charge being asked to cover only the production cost of the lithographed cut-outs and poster material shipped. Many times this material is sold the exhibitor far below actual cost, for all this work

is considered a co-operative campaign to aid the exhibitor, and he has not been known to refuse to pay the trifling cost of this material, when it increases his box office receipts and helps him to build prestige and following in his community.

CHAPTER XVI

DRESSING THE WINDOW

THE FUNDAMENTAL LAWS OF WINDOW DISPLAY—SOME SALES IDEAS FOUND PROFITABLE BY TEST—THE SEASONAL AND SINGLE IDEA DISPLAY—COLORS AND APPROPRIATE ATMOSPHERE

THE store window indicates the business just as the face and dress very often indicate the man. Some windows are like tramps—neglected, ragged, grimy, and generally repulsive; others fairly sparkle with enthusiasm, cleanliness, and cheer—radiating character and personality in every detail, attracting irresistibly as does an electromagnet, drawing the prospect to the sales counter.

Many dealers do not realize the value of their show windows. A successful Chicago merchant moved his store and paid fifteen thousand dollars additional rent per year for the same store space. The same number of people pass his store front each day as before, but now he has six windows instead of his former two. Each additional window

proved to be worth almost four thousand dollars a year.

Window dressing is an art; but a little knowledge of the underlying fundamentals and a little practice will enable any dealer to dress his windows so that they will sell the goods displayed—and a well dressed window will more than pay the rent of the store.

In dressing store windows a great many merchants lose sight of the fact that a store window is an integral part of the sales organization and its purpose is to *sell* goods. If store windows do not perform this necessary function—if they show only a pretty arrangement of merchandise—they are not serving their original purpose.

The Fundamental Laws of Window Display

To gain the attention of the passerby, the window must be attractive and interesting—it must make a forceful appeal to some class or group of prospective buyers. A good window display creates a desire for the goods displayed at the most opportune moment—ten chances to one the prospect seeing it is already out to buy.

As modern industry “averages” upon a weekly salary basis and grants half holidays at the end of

each business week, it is an incontrovertible fact that the time from Friday evening to Saturday midnight is the buying peak for all lines of the retail trade. Sale days and special holiday seasons are, of course, a separate sales item.

How often have we all stopped to admire an attractively dressed window or an effectively lithographed Window Display and then followed the crowd inside to buy! What did it? What was the "something" about the window or Display that practically "clinched" the sale? "Display Salesmanship" is the answer. Analysis would no doubt prove that the display conformed to the four fundamental laws of selling, namely:

- Attract attention
- Arouse interest
- Create buying desire
- Persuade to purchase

Perhaps the last step was accomplished on the inside. Frequently it is, but just as frequently the window or Display alone "clinches" the sale.

Sales Ideas Found Profitable by Test

Thousands of trite and shop-worn sales ideas have been handed down to the progressive dealer.

He has tried many. Some have increased sales; others have been mere theory and, to the dealer, a waste of valuable time in executing them. A few tested sales suggestions, however, cannot fail to appeal and produce.

Never change the window display on Monday or Tuesday. Experience has shown that many people who see show windows Saturday evenings and Sundays very often go out on Monday or Tuesday to buy something that attracted them when seen. If the windows are changed, they may be unable to locate the store, and hence a sale is lost. Thursday or Friday is a better day to change the windows. Be sure always to have the window pane clean and dry. Have the store windows washed at least once each week.

Expert window dressers and retail analysts have found that many store managers spend hours upon their windows but neglect the store interior. The result is that although the windows attract, the store itself dulls the impression and dispels the desire to purchase. The store must maintain the atmosphere and appeal of the windows—there must be no depreciation in display arrangement. The store interior should, if possible, elaborate the window—should lead the patron up to the counter, to inquire, to finger, to buy.

Another thing which observant window men have

found is that when a big sale is announced for a certain article, it pays to dress the windows with other merchandise than the article on sale. The accepted method has been to dress the windows with the sale goods. The necessity for this has been found to be a fallacy, and experiments have been made which prove that it is more profitable to display other regular-priced merchandise to sale buyers who are attracted to the store by effective newspaper advertising. The sale is announced through the news and the trade is drawn to the store, where the material on sale is displayed inside the store. The windows are, therefore, an unnecessary repetition, and since the properly dressed window is a powerful sales medium, it is sure to suggest merchandise other than the sale, and a new sales force is created where an old idea once practically confined the buying interest to the article advertised.

*The Sales Value of
the Single-Idea Display*

It is much easier to dress a window attractively based on a single idea than to successfully dress a window with a miscellaneous stock. A single-idea display can also be made more thorough than when a variety of merchandise is shown at the same time.

Furthermore, with a single-idea display, the contrast is usually so strong when the display is changed that the mere change itself attracts attention.

The accompanying page illustration shows an effective single-idea or dominant display.

A dominant display should be changed regularly. A miscellaneous display of goods, when cleverly arranged, occasionally serves as a variety. This should not be done often, however, and when so dressed, should be permitted to remain only a short time, when it should be followed by a striking, dominant, single-idea display.

Do not depend wholly upon the attractiveness of the merchandise displayed to catch and hold the interest of the passerby. The dealer should be constantly on the alert for new ideas and new ways to dress his windows and to display his goods effectively. Follow local and national events. Tie up the store window with the big idea or event of the day. A little money spent for these special settings will be quickly regained in increased sales.

The Sales Value of the Seasonal Display

The seasonal window is an attractive force for greater sales. At Christmas time a window dressed

with holly and holiday merchandise, and surrounded with the atmosphere of Christmas and pine, is an effective seasonal display. Care must be used, however, in dressing the window to have the merchandise dominate the display. There is such a thing as "blanketing" the sales idea by the brilliancy and dominance of the artistic effect. The purpose of the window display is to sell the merchandise on sale, and the suggestive element of the season should be secondary. The merchandise for sale must dominate—but not clumsily in an attempt to thrust it forward. Here care must be exercised; some juggling for effects will invariably be found necessary if the window has not been carefully planned beforehand.

The seasonal window is a powerful sales medium, but it must be carefully planned and effectively executed. This requires time and study, but it is worth it.

*Colors as a Basis
for Sales Attraction*

The first object of a show window is to attract attention; the second is to hold that attention long enough to create interest and a desire for the merchandise displayed.

One of the most effective ways of attracting at-

tention—and holding interest—is the use of appealing color combinations. However, one must be careful lest the windows are made repulsive by the improper use and blending of color effects, thus driving the prospective buyer away instead of compelling interest.

Surroundings, and seasons of the year, suggest, many times, the choice of the proper and most effective color combinations. For example, we all know that a red danger signal attracts attention very quickly, but it would be inadvisable to use red as the dominating color during August. Neither should red be used, say, in a display of electric fans. Cool blues, greens, and crystal whites would be more appropriate for a display of this sort, which has its seasonal run. For a display of radiant electric or gas heaters red would be quite appropriate.

It is well to remember that colors attract women shoppers to a window when little else will. But it must be a harmony of well selected colors, not a confusing, inharmonious jumble of all colors “thrown in” as an afterthought.

The Orientals are adepts in the handling of color, and an Oriental merchant’s window depends almost wholly on color to attract trade. Chinese tea merchants who do a large volume of business with Americans at San Francisco, display cans of tea covered with bright Chinese silks, arranged with

bits of gold and silk woven brocades on a plain background—typical Oriental contrasts. Such treatment would be fitting for the display of jewels; it compels instant attention and prompts the desire to buy. The Chinese are not salesmen, but they know that a gorgeous display of color will attract and compel interest.

In the art of window dressing, color harmony is very important, but the novice will soon master a working knowledge through careful observation and practice.

Displaying Wares in Their Proper Settings

Since demonstrations are many times impractical and impossible, much can be accomplished by displaying the merchandise in proper surroundings. Women, in particular, like to see things as they look in use. That is why gowns, hats, and other wearing apparel are displayed upon figures instead of in boxes or merely hanging in the window. A desire for the merchandise is created by seeing it as it looks to others, in its natural surroundings, and as it will serve in actual use.

For example: Use a library table with a rich and attractive table cover to display table lamps and place the lamps on it one at a time, if necessary,

so that the prospect can visualize how it will look on her own table at home. Also where stationary displays are necessary, both in the store windows and in the store interior, such lamps appear even more attractive and realistic when lighted.

*Facts to Remember When
Dressing the Store Window*

There are, therefore, fundamental facts to remember when dressing the retail store window. These are facts established by the test of time and results. They are easy to observe and should be followed carefully.

These facts are more readily condensed into the few following "tips":

Have the window itself and the plate glass spotlessly clean at all times.

The display should be *neat* and as artistically attractive as possible.

The window should not be over-crowded with merchandise. Concentrate upon one or two articles; display them carefully. Group your subjects effectively. Give this work *time*. It is not a "passing" job.

Make your display seasonal. During philanthropic "drives," presidential campaigns, etc., tie the display to the leading topic of

the day. Reflect national publicity in your individual store.

Be sparing in the use of printed cards, unless they are extremely attractive, educational, artistic. An abundance of cards, unless cleverly used, generally cheapens the display and detracts from its sales power. Judgment must be exercised in installing price tags.

Study window lighting. An effectively dressed window is lost where the lighting arrangement is poor. Window lighting is the power of the display at night, and it should be studiously considered.

Remember that the store window is the most profitable sales medium for the retailer. His store front is the barometer of his trade, and it is his duty to keep it always in clean, orderly trim and one hundred per cent. "on the job."

The store window is the dealer's problem to solve. There is immense profit in the solution, and the solution depends upon the amount of time and thought put into the process. "Window profits" are large, display cost is low in comparison with other sales media, and the thing really spent is time—and isn't it worth days of time if the time spent produces windows that produce?

CHAPTER XVII

A CHAPTER FOR THE DEALER

THE DEALER A NECESSARY FACTOR IN MODERN MERCHANDISING—VALUABLE HINTS FOR THE BUSY RETAILER—
EDUCATING THE MANUFACTURER TO BETTER
CO-OPERATION—THE GREAT SALES VALUE
OF THE STORE WINDOW

PERHAPS it is just due to modesty and perhaps it is just because "he is too busy" and his business "takes up all his thoughts" that the average dealer does not stop to think or dwell upon his relative part in the merchandising fabric of modern business. He is a big, hustling factor in the sales organization of the world, and his retail methods can either add to the inefficiency of many misdirected sales campaigns or he can so impress his community or trade by his clean business methods, faultless service, effective display of his wares, as to make not only a patron but a friend of even the most critical and prejudiced prospect in his community.

"I am the pilot of my business," says a Southern dealer whom we know and admire for his practical philosophy and good business methods. "I am the pilot of my business, and the course I steer can either make or mar my career." Homely in its lyrical construction, we'll admit, but worth a million dollars to the level-headed retailer who takes it sincerely to heart.

Woolworth started out in life as a clerk, counter salesman, and retailer. When he died he left to the world one of the greatest chains of retail stores in operation. He was a master of modern business, knew the value of courtesy, service, and the psychology of retail selling. The Woolworth Building in Manhattan is a fitting monument and milestone along the progressive road of modern merchandising.

To-day the United States is completely covered with a network of retail and department stores, chain and independent. Where retail stores are impractical to locate, mail order houses transact business by mail and expressage. The sales methods used in many retail stores are far below what they should be. Many retailers still have the mistaken idea that merely a storeroom, sales counter, and cash register are necessary to build big business. When they are forced to close out, even then to many it is a mystery why they have failed

while Sam Jones in the next street is still doing a great business and piling up credit and a bank account hand over hand.

The success of Sam Jones around the corner is merely due to the fact that he "knows" his game thoroughly, has studied it assiduously, and has developed his business along the proper lines. Pretty soon we shall see Sam open up another store with the profits he has made from the first one, and so upon his sound judgment in buying and selling, his trade dependability, and the credit he is building for himself as a result of his clean, progressive business methods, his retail chain of stores is started and some day may cover the entire United States and countries abroad, as do the Woolworth stores.

The methods of Sam Jones are regular business methods. They are courtesy, cleanliness, service, right prices, and a constant smile—good business methods!

Retail Hints for the Summer Months

In the warm months of summer, the retail store should be swept regularly, kept spotlessly clean, and electric fans and screen doors should be installed if possible. Also to protect the Window Displays, the thoughtful dealer often spreads a

light netting across the back of his open window, on the inside, thus protecting the goods on display and the easily soiled window trims from the summer dust and from flies. Display pieces, etc., can be effectively pinned to the netting.

The windows should be changed regularly in the summer time just as they are during the winter. Warm weather and sultry days, together with the heat of the sun, tend to wilt and wither the food-stuffs, packages, cartons, and display fabrics in time, and since Window Displays, as a well-known retail expert has said, "in nine cases out of ten, if they are good Displays, will attract and introduce the customer to the store," these little acts of "good business," though they may seem difficult to perform during the summer months, have been found well worth the effort by successful dealers.

Precautions for the Winter Time

In the winter the store should be kept comfortably warm. A few handy seats should be installed for patrons waiting to be served, and a comfortable atmosphere should prevail.

In the cold, breezy, storm days care should be exercised to keep the store door always closed. Some spring or air-brake attachment should be a

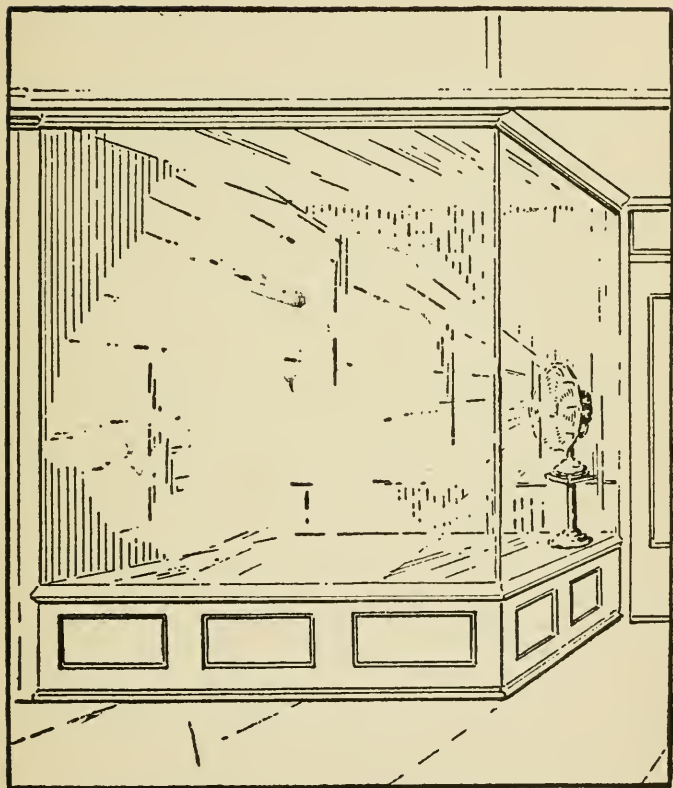
part of the store equipment to "force" the entrance door instantly shut after every customer. In muddy and wet weather a thick rope or fibre mat should be placed outside the store door. This will serve as a foot mat for patrons entering and will, to a great extent, serve in keeping the floor of the store fairly clean under adverse weather conditions.

In icy or blizzard weather the dealer should always have the sidewalk before his store as clear and safe as possible.

In climates subject to sudden changes and long winter seasons, steps should be taken to prevent the store window from "frosting over" in freezing weather.

Frost can be prevented by proper ventilation, which will keep the air temperature in the window the same as the outside temperature. If ventilation and "dry" interior heat still permit the window to frost, an electric fan can be placed in the window, as shown in Figure 1. The warm moisture condensing on the glass from the inside will be evaporated by the cool artificial breeze quickly enough to prevent the forming of frost.

Another remedy, as given out by the industrial research department of the Westinghouse Electric and Manufacturing Company, is to clean and dry



An Electric Fan to Prevent the Window Glass From
Frosting

the window glass thoroughly and then rub the inside surface with a chamois cloth dipped in a solution of one ounce of glycerine mixed with one pint of alcohol (denatured alcohol will answer the purpose). A little amber oil can be added to improve the odor; the solution should stand till it clears. This treatment is inexpensive and not at all difficult to apply.

*Some "Reasons Why"
Sales Are Lost*

When selling, or seeking to sell, other things to the patron who has already made the first purchase the retail salesman should be careful in his choice of words and his mode of questioning. He should not be over anxious to force the customer to buy when it will endanger the good-will of that customer.

It is a fact, however, that the diplomatic salesman can sell other things to the buyer after he has made the first sale, merely by clever "forcing" or suggesting a number of other things relevant to the article bought. In questioning, however, the salesman should make his appeal direct and positive. He should never ask, "You don't want anything else, do you?" or similar questions in a nega-

tive form. Such a question, asked in this way, causes a peculiar reaction in the mind of the patron. He is almost sure to say "No" in reply, the efforts of the salesman are at an end, and further questioning is similar to explaining the point of a joke badly told—it falls flat.

Another discouraging fault of many salesmen is to stand looking through the store window, when the window has an open back, and staring out at the passerby who may have been attracted to something displayed in the window. Very often the observers outside become embarrassed when the salesman is discovered peering out at them, ostensibly in a critical mood and appearing to enjoy their rhapsodies over the display. Women especially become flustered and offended and are apt very often to hurry away when they might have entered the store to buy.

The following is an analysis of "reasons why" many sales are lost:

Poor Display Windows.....	25%
Faulty Service	50%
(Includes errors, substitutes, delivery delays, general indifference of sales-people.)	
Untidy Store Arrangement.....	20%
Unwillingness to Exchange.....	5%

*A Bright Store
Invites the Passerby*

The store should always be brightly lighted both day and night. This applies particularly to the windows. Dark corners are suggestive of dust and dirt, and dust is a nasty little enemy of good business. In this respect dust should never be allowed to collect upon the tops of packages, cans, bottles, etc., for this surely is an evidence of carelessness and disgusts even the most affable, friendly, and tolerant patron. If by chance the article about to be wrapped is a trifle dusty, the dealer will do well to wipe the package clean before wrapping it. All these little things come under the head of "service."

*"Service" Essential
to Bigger Profits*

Do not "rush" a customer. Wait upon him efficiently and give him the impression that he is worth a minute more of your time in serving him. If he, or she, hesitates between this or that purchase, diplomatically suggest what you think best. Always be accurate in making change, and if the customer feels sure he has been short-changed, make up the difference, with apologies besides. This also applies to the customer who wants his

money returned. At the end of the year these little acts of "service" may find their entries on the "loss" side of your trade ledger, but they have been engraved in gold on the "profit" side of the ledger of good business.

Orders over the telephone should be handled with the utmost patience and accuracy. A pleasant voice over the "phone" increases sales and makes friends.

Pay great attention to complaints. Investigate all "kicks" and deliver promptly.

Keep smiling!

Names, News, and Children Are Builders of Retail Sales

There is cash in the ability to remember the names of regular customers. Not only should the dealer develop a memory for names, but he should become interested in the progress of his patrons from day to day, should remember passing incidents, and should be on friendly conversational terms with the purchasers in his district.

Also the dealer should be abreast of the times, should know the news story of the day, and should be in a position to talk on the general topics of the times with his customers.

Children are gold mines in building up friendly

patronage. An interest in the children of the neighborhood, as they frequently are sent to retail stores for minor supplies, usually develops into a friendly relationship with their parents.

The idea is to be *neighborly* and fair, to be cheerful at all times, and constantly eager to cater to the consumer.

A very successful retailer made famous the following: "In my store a customer is always right." Many times the customer was wrong, but the mere fact that he or she found little opposition to complaints and was willingly catered to, usually won amicable settlement.

Be courteous
cheerful
patient
neighborly

Remember that it were better to take a reasonable loss than to create antagonism.

Window Displays and "Aids" Increase Sales

In the way of Window Displays, counter pieces, miscellaneous literature, and sales aids supplied by the manufacturer, the dealer has an excellent opportunity to increase his daily sales. Many dealers

still do big business on the strength of Window Displays and interior displays long after the seasonal appeal of the special display material has run out of date. This is due to the fact that the Display is a tested one, planned and installed by specialists who do nothing else, and has been scientifically made to attract attention to the store and to create a desire to buy the article or product displayed. The mistake commonly made by many dealers is a lack of sufficient interest and faith in the Display to give it a proper place in the window or store and to at least "try it out."

*Educating
the Manufacturer*

Besides locating, building, and broadening his own business, the retailer of to-day, as never before, has a great opportunity to educate the manufacturer to co-operate with him to the limit.

The spirit of "I will take care of *my* business—let the manufacturer take care of his" has long since been relegated to the scrap heap of selfish and unproductive business philosophy.

He is a wise dealer who recognizes worth-while co-operation when he sees it, and to turn down such material and aid, or to neglect its sales possibilities, is indicative of poor business sense. Such action

on the part of the retailer is bound in time to reflect in the stunted growth of his business.

These are days of dealer co-operation. These are times when the manufacturer is striving, or should strive, to co-operate with the dealer in every possible way. The retailer, however, must not leave it all to the manufacturer in this respect. He too must respond to the co-operative spirit and use as much as possible the aids, Displays, sales ideas and so on, given him by the manufacturer.

The point has been raised by argumentative retailers that, in view of the fact that newspaper and other advertising space is bought by the manufacturer, he should pay freely for the use of display windows. To a certain degree the retailer is right in this contention—his windows *are* valuable advertising mediums—more valuable, in fact, than much of the advertising space that is being used in an indiscriminate manner. But we have this sales fact to contend with:

After space has been bought or used in other media, the space value very often dies there—in so far as the dealer is concerned; the sales value of the campaign is distributed over the general field of circulation, stopping at the door of no one particular store where the product is sold, and the sales, if any, are scattered over a wide and variable market.

In Window Displays the retailer comes in for a generous part of the proceeds or cumulative sales in that his window space, given over to the display of advertised goods which he carries and sells, is not only attracting attention and compelling sales, but is bringing profitable trade directly to his store counter, and as long as that Display, sales idea, or co-operative plan is in operation, he is reaping personal and specific profits.

In this brief of space value the line of discrimination can readily be seen by the progressive and practical dealer.

*The Store Window Aptly
Called the Business Eye*

Store windows are the greatest business assets the dealer has. Efficiently handled, they are bound to increase sales. It is a commercial sin to underestimate the sales value of the store window.

Observation of what the big retailers and department stores are doing in the way of Window Display conveys sufficient idea of the recognized worth of show windows. These stores spend fabulous amounts annually for Window Display, and their windows are serving them profitably every day in the year.

A well-known merchandising organization oper-

ating over thirty-four hundred retail grocery stores throughout the United States attributes a large part of its success in building up its tremendous business to the effective use of its store windows. "We made our merchandise work for us in our windows every minute of the day and night," is the way an official of the company expressed it, and the sales results prove the worth of the policy.

Another company controlling about thirteen hundred retail stores receives daily bulletins on its windows from every store manager in the chain.

There are countless other illustrations that might be used. All of them prove conclusively that practical, modern business men fully realize the sales possibilities in Window Displays and sales helps.

The store window is an integral part of the sales force of the retail organization, small or large, and it offers great sales possibilities to the dealer handling it properly. It is an acknowledged fact that one's impression of a store is formed by the Window Display more than by any other single feature.

The store window has been aptly called the business eye.

CHAPTER XVIII

GETTING THE MOST OUT OF THE MODERN STORE FRONT

SUGGESTIONS FOR BETTER WINDOWS—PLANS FOR BUILD-
ING THE BETTER WINDOW—AN EFFECTIVE CLOTH-
ING STORE FRONT—THE ROOMY VESTIBULE

AS the great selling power of the show window is becoming better understood, practical retailers are manifesting increased interest, not only in their displays, but in practical improvements to their store fronts—the store windows themselves.

The commonest difficulty of the small store owner lies in the serious handicap imposed by a narrow front of ordinary construction. Although he may appreciate the value of good displays limited window space many times makes it difficult, if not impossible, to effectively install displays or to present his merchandise in a satisfactory way to the passing public.

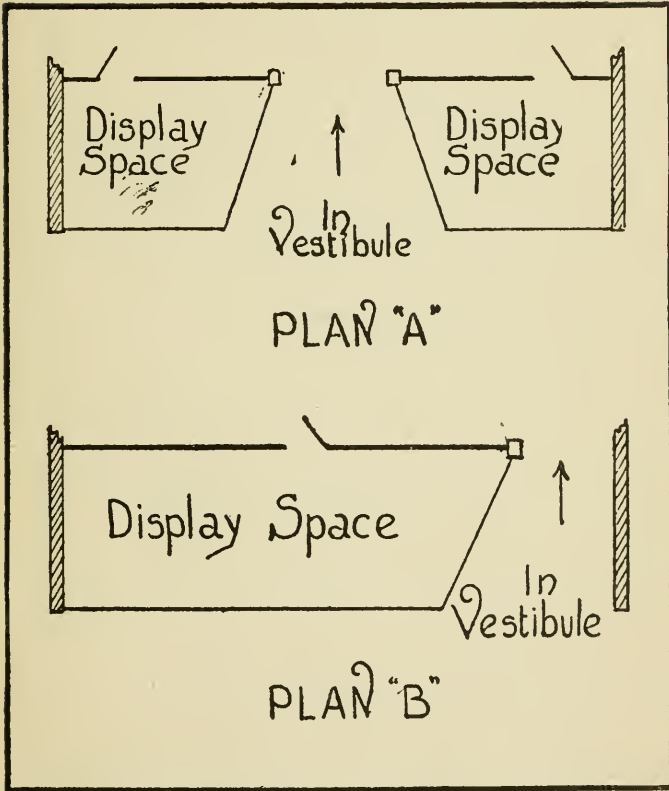
The narrow front, however, need no longer prove a handicap. There have been devised various ways

to add to the display space and multiply the selling efficiency of the narrow store front. These are all based upon the general principle of extending the windows back from the side-walk and providing some sort of vestibule for the accommodation of show window shoppers.

A number of such store front arrangements are illustrated in the accompanying diagrams and these plans may be adapted to practically all lines of business. The plans shown are based upon the 25-foot front from which must be deducted two feet for the walls and whatever space the entrance may require. The same general ideas with variations may be applied to narrower or wider fronts.

Both Are Faulty

In days gone by it was the general custom to build the show window flush with the side walk as shown in Plan "A," which gives a display frontage of two small windows with the entrance between them. Plan "B" illustrates the same principle of construction with the exception that the entrance is placed at the side of one large window. Both of these arrangements are extremely common, and both may be regarded as faulty inasmuch as the display space might be greatly increased by a different arrangement. Windows such as these are



Two Faulty Windows Found Generally Throughout the Department and Grocery Trades

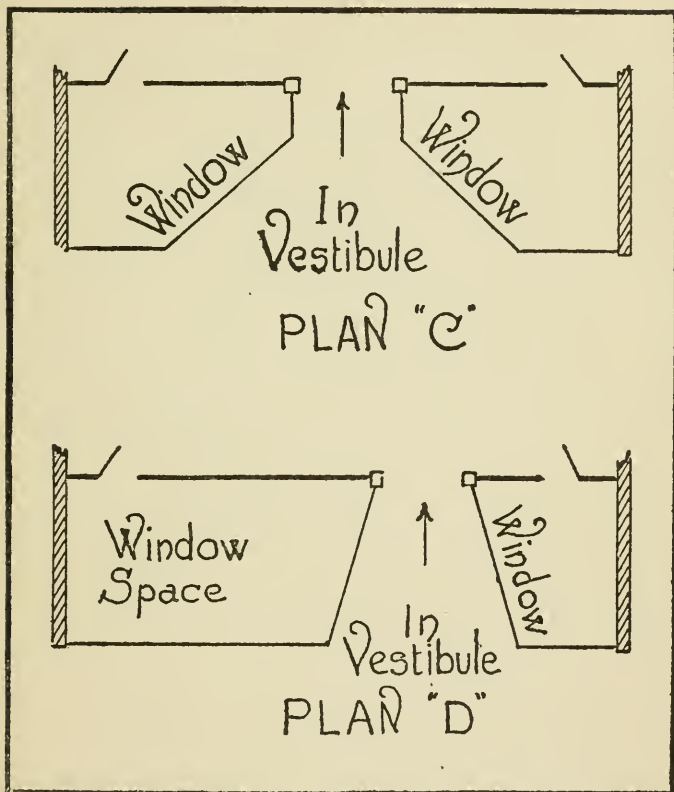
fairly well adapted to delicatessen stores, markets and some kinds of groceries, but they are a poor type for almost any other line of business.

Plan "C" shows a variation of "A" in which the display space has practically been doubled by deepening the windows and changing the vestibule. This is a considerable improvement as it adds materially to the display space and furnishes two commodious windows that are easily trimmed. This kind of windows will serve satisfactorily for the display of groceries, household wares, hardware, drugs and many other lines.

Plan "D" is an improvement over "B" as it provides for greater space for displaying merchandise and has two windows instead of one, which is an advantage when showing different classes of goods at the same time. For example, a store handling clothing and shoes would display the former in the larger window and the latter in the smaller.

Good Clothing Store Front

For a store on a busy street, Plan "E" will prove more satisfactory than "A," "B," "C," or "D." This is the most generally used form of the deeply recessed window. It is extended far enough back from the sidewalk to give a large amount of display space and the vestibule is sufficiently wide to per-



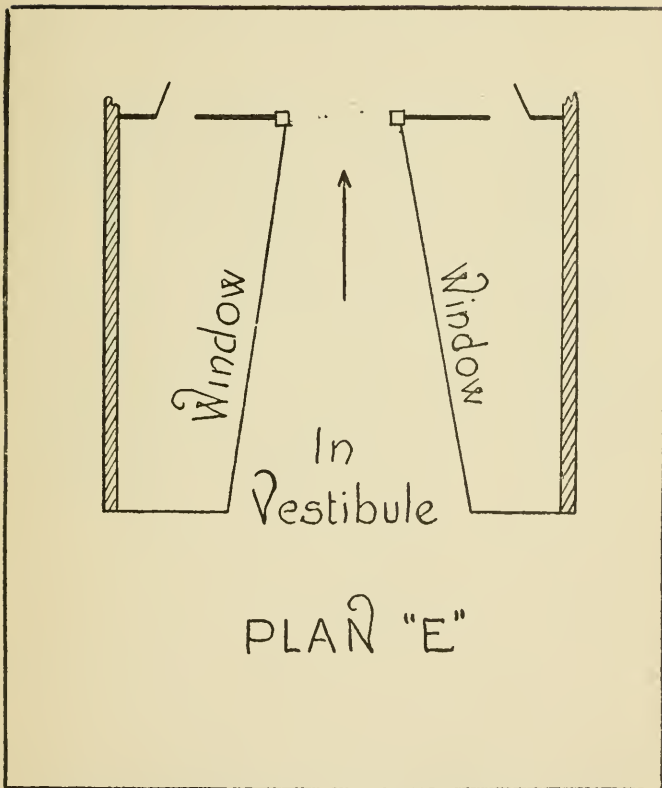
A Convenient Arrangement of Window Space—Both Plans Allow Proper Depth and Room for Inquisitive Shoppers

mit people to move about without crowding. This front will be found particularly adapted to any line of merchandise that inclines towards bulkiness. It is especially good for clothing, house furnishings, etc. This front gives about twice the display space to be had from Plans "A" and "B." The Window Display in a window of this type is placed to front the vestibule rather than the sidewalk.

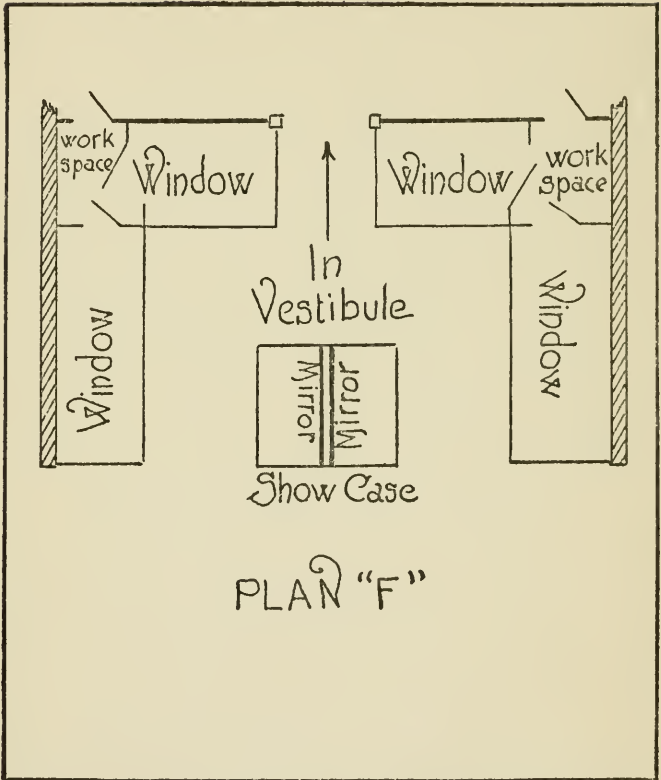
In Plan "F" the display space has been partitioned off to permit the showing of four or more different lines of merchandise in separate windows, including the two long ones, the two smaller ones at the back and the two in the island show case, which is divided by a double mirror partition. A front of this kind is suitable for a clothing store for men or women, or both. It would also be satisfactory for stores carrying an exclusive line, such as men's hats, millinery, waists, suits, etc. Any practical merchant will appreciate the effectiveness of this arrangement.

Has a Roomy Vestibule

Plan "G" shows an arrangement that has proved exceptionally satisfactory for women's wear shops. It provides for a large amount of display space for showing coats, suits, waists, millinery and accessories. The roomy vestibule seems to appeal



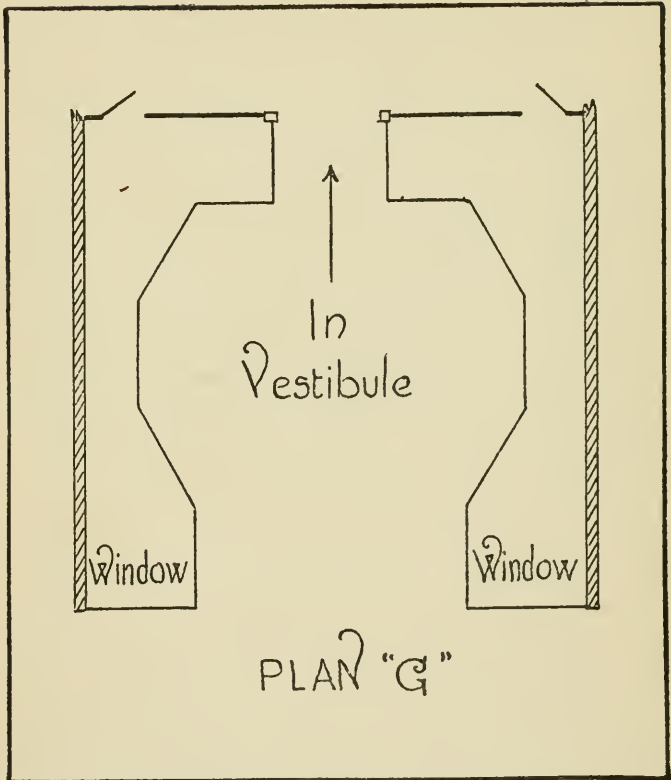
Deeply Recessed Window—A Good Window for Bulky Merchandise—Allows Plenty of Vestibule Space



An Effective Arrangement Permitting the Display
of Several Lines—A Good Plan for General
Merchandise or Department Store

strongly to women shoppers, as it offers an opportunity to inspect the displays in a leisurely way that would be impossible on a crowded sidewalk. This front, or, in fact, any of those illustrated, may be made deeper or shallower, according to the requirements of the store that may be back of them.

These sketches are submitted with a view of showing how some merchants have overcome the handicap of the narrow front. There are many other ways in which the same results may be obtained. It is true that a substantial investment is involved in the installation of a new store front at present prices. The expenditure, however, will be distributed over many years and will pay for itself many times over.



An Excellent Window to Display Women's Wear,
Millinery, Hats and Accessories

CHAPTER XIX

WINDOW LIGHTING

THE NECESSITY FOR BETTER DISPLAY WINDOW LIGHTING
—THE RIGHT AND THE WRONG WAY TO LIGHT THE
WINDOW—MAKING LIGHT REFLECTION PAY

THIS text is not an attempt to criticize retail store lighting as it stands to-day. The lighting of many stores is indeed faulty, but there are, nevertheless, retail and department stores which show extreme care in the choice of artificial lamps, globes, and the various lighting media, invisible and otherwise.

In a properly lighted show window there is sufficient illumination but *no glare*. An attractive Display is largely discounted by poor illumination, whereas its sales value is greatly enhanced by proper and effective window lighting.

As show windows occupy an appreciable part of the store area, it is inconsistent not to make store windows pay full returns on the investment represented by their frontage and area. Windows work

at highest efficiency only when they show the goods and Window Displays to the best advantage, both during the evening and in the daytime.

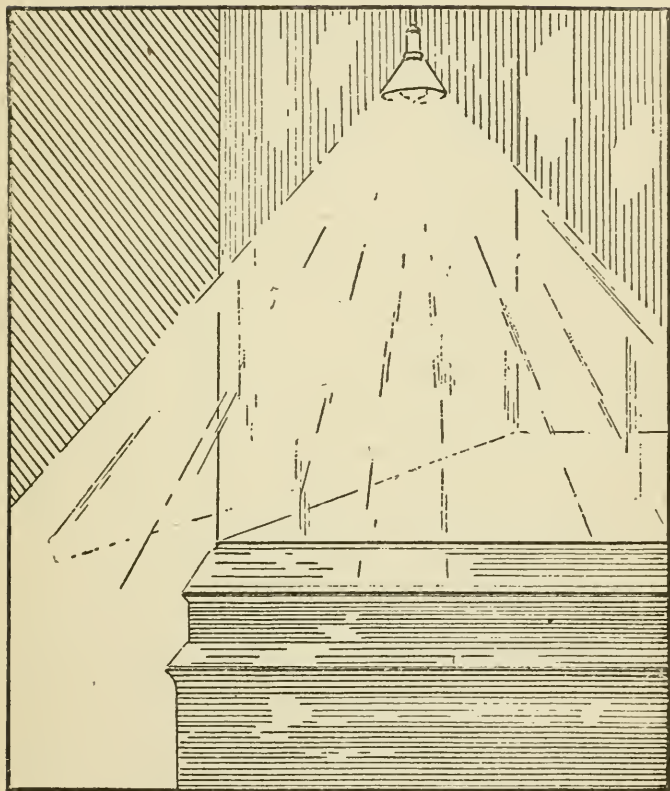
*The Right and the Wrong
Way to Light the Window*

The evil of insufficient and improper lighting is obvious, as nothing detracts so much from the appearance of a store as a dimly lighted window. Goods worth placing in the window on display are worthy of adequate illumination; if they are not easily seen, the value of the window as an advertising and sales medium is lost.

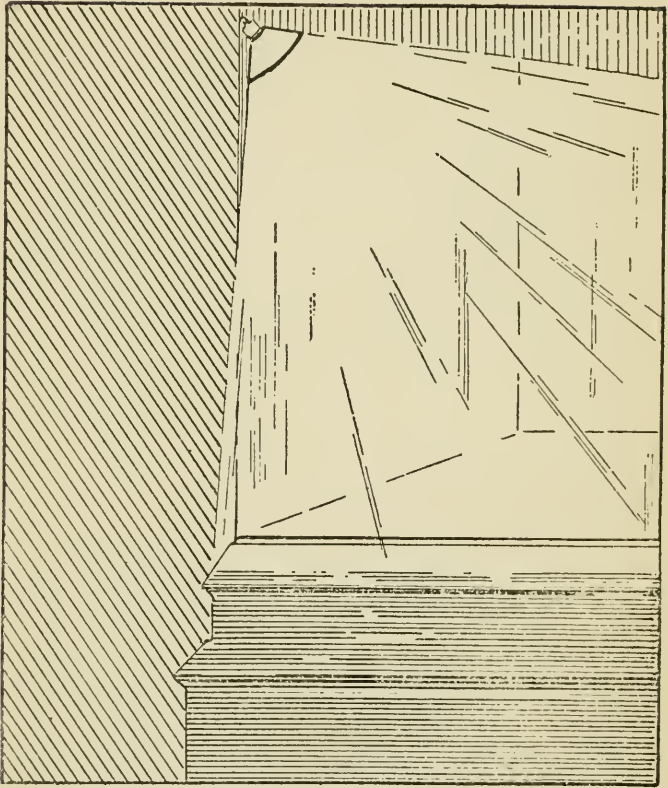
On the other hand, the use of an unnecessary number of *exposed* high-intensity electric lamps, which dazzle and confuse the eye of the prospective patron, will turn him away because of this excessive brilliance.

Figure 2 shows a window with an exposed high-power lamp. Hanging low in a shallow reflector, the lamp wastes half of its light on the sidewalk instead of being concentrated on the Display where it belongs. The blinding glare from such illumination repels, rather than attracts, prospects.

Figure 3 shows the same window with the lamps properly and effectively placed, in a standard window lighting reflector, hanging high and practically



The Wrong Way to Light the Store Window



The Right Way to Light the Store Window

invisible from the outside, in the front corner. To conceal the reflector, a valance either of cloth or painted on the glass should be used. This kind of illumination directs the light upon the goods, and the benefit of all the light is received; no electric power is wasted in lighting the sidewalk and in dazzling and confusing the observers who step up to the window.

*The Westinghouse
Reflection Table*

Both the color of the window finish and of the goods displayed must be considered in determining the intensity of the illumination. Disregard of these features has caused many a Display to appear dull and uninteresting in tone. It is best to have the electric wires arranged so that some of the lamps can be turned off or on, as results indicate.

The following table shows the percentage of light reflected by different colored surfaces and will assist in determining how many lamps to use in Window Displays.

REVISED REFLECTION TABLE—LABORATORY TEST BY WESTINGHOUSE

WHITE	70%
Pale Yellow.....	40%
Dark Yellow.....	20%

Pale Orange.....	55%
Pale Green.....	46½%
Dark Green.....	10%
Pale Blue.....	30%
Dark Blue.....	6½%
Red.....	12%
Pale Red.....	16%
Dark Brown.....	5%
Buff.....	36%
BLACK.....	2%

It costs more to light a window finished in dark wood, such as mahogany, than one finished in light oak. This is also true of draperies and of the color of the goods displayed or of a lithographed Window Display.

In displaying aluminum and nickelware, care should be taken not to have too much light, as the high intensity brings out the reflections on the polished surfaces too forcefully. This is confusing and painful to the eye of the observer. Study each arrangement and adjust the light till an effective soft tone over the entire window is obtained.

Basic colors change in tone under tinted artificial light. Care must be used in lighting windows containing colored merchandise. Lighting effects must be tested sufficiently to "register" as nearly as possible the true colors of the goods displayed.

Splendid reverse effects can be obtained by window lighting where novelty will be appropriate.

In lighting his store windows, the retailer has at his disposal the fundamental lighting effects employed in stage lighting. Novelty, however, should be wisely used, for as a rule the "surprise" or novelty of the device or effect "blankets" the sales idea, diverts attention, in many instances, from the merchandise displayed, and while it attracts attention, it rarely closes the sale.

The Value of Store Lighting

The lighting of the store also should receive primary consideration. Like a window, a well-lighted store attracts the eye; a gloomy store repels. Proof of these facts can be obtained merely by walking along any business street and observing the stores and windows that attract the passing crowds.

Economy on the light bills is very well in its place, but it should not be practiced in the store windows and the store interior.

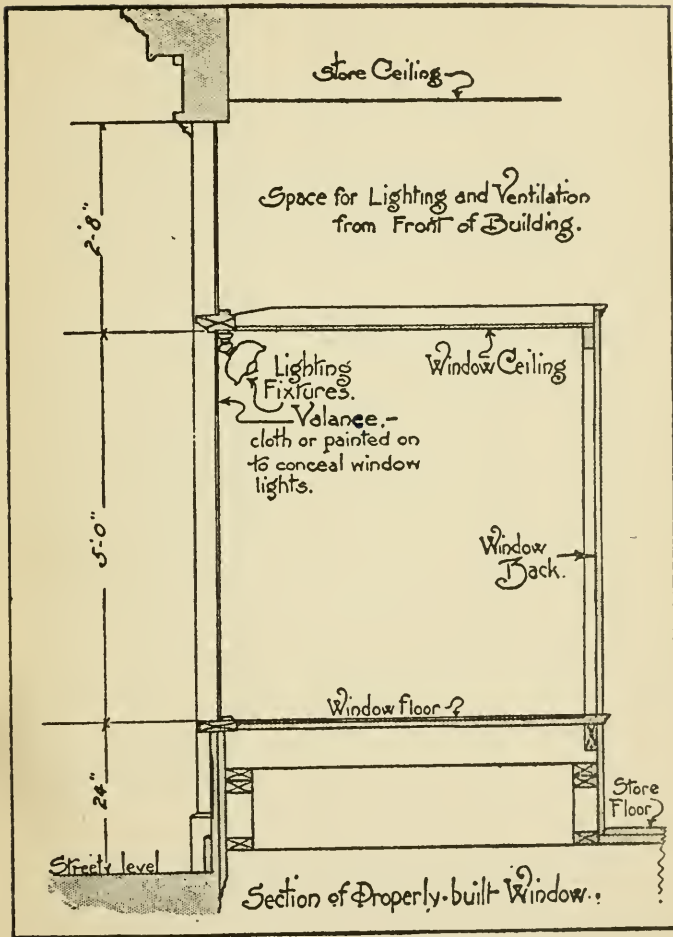
Many dealers imagine that because their stores are situated off the main thoroughfares of a town they can afford to cut down light. A good point to remember in this connection is that a lighted store in a generally dark and unlighted sec-

tion stands brilliantly apart and will monopolize attention.⁴ The contrast is decidedly favorable to the dealer who is not afraid to spend a little money for electric display.

Windows should always be illuminated by lights placed above the display and that shine directly down upon the display without a glare to the passerby. Lights at the back of the window are certain to give the window a gloomy appearance.

The store window should be kept brightly lighted all during the evening. Hundreds who in the hustle and bustle of business have little time during the day, will stop at an attractive window or step up to examine a Window Display in the evening hours, and a great many see something which prompts a profitable visit to the store the next day. Use a time switch to cut off the lights after midnight, but do not darken your window during the earlier hours of the evening.

The construction and lighting area of the window properly comes under "Window Lighting" and if the best results are to be obtained the window must be "built" correctly. There are rules governing the height, depth and relation of the store front to the observer from the street. Figure 4 is an accurate diagram of a window built along the correct lines:



The Proper Way to Build the Store Window—
 Note How Window Light is Placed

An opaque back should always be provided to extend at least above the level of the eye. If at all possible the back should meet the window top. Unless the store ceiling is exceptionally low, a space should be allowed between ceiling and the window top for light, and possibly for ventilation of the front part of the store. This space above the show window top is an excellent place to paint the dealer's name.

Very often, however, this method of extending the window back to the ceiling causes the store front itself to be darkened. A way to remedy this defect is to put frosted or chipped glass at the top of the window back, thus letting light enter the store through the window. If clear glass is used, care must be taken that such glass does not extend so far down that observers of the window itself can see enough of the store interior to distract their attention from the Window Display. The closing-in of the window need not be costly, as wall board can be used in panel design, and at moderate cost.

The color of the window finish must receive careful consideration, as colored surfaces play an important part in all window displays. A dark background must be avoided; otherwise the plate glass will serve as a mirror, and your window, instead of influencing women to come inside and purchase,

will cause disinterested ladies to use it as a looking glass to powder their noses. Also dark backgrounds on sunny days cause the window glass to reflect everything that passes the window. This "fogs" the display and confuses the passerby.

CHAPTER XX

MARKETING THE PRODUCT

DISTRIBUTION—MAKING AN UNFAILING INSTITUTION OUT OF AN UNCERTAIN BUSINESS VENTURE—THE VALUE OF GOOD-WILL AND CONSISTENT ADVERTISING

TO launch a product successfully into the competitive market requires great tact in the handling of the general distribution scheme.

To "place" a new product it is necessary to advertise it, to create a demand for it, to dominate the market if possible—if not permanently, then for a time at least. To do this effectively the advertising and selling of the product must co-ordinate unfailingly. These two factors go hand-in-hand in the merchandising of the product and to divorce one from the other often results in disaster. Both are necessary to market the product, and whether each function operates through an independent organization or whether they are fused as one, the result must be the same—faultless co-operation to secure and hold distribution, to promote sales, and to "hold" the market.

In analyzing many of the unsuccessful campaigns of the past it has been found that failure has been due not so much to the advertising media and sales campaigns, as to the executives directly responsible, who have theoretically engineered the campaigns while lacking the practical and retail marketing experience. Common-sense is the basis for successful merchandising, and to launch a product into the competitive market requires something more than the product itself to carry it through.

*Something More Than
General Space is Necessary*

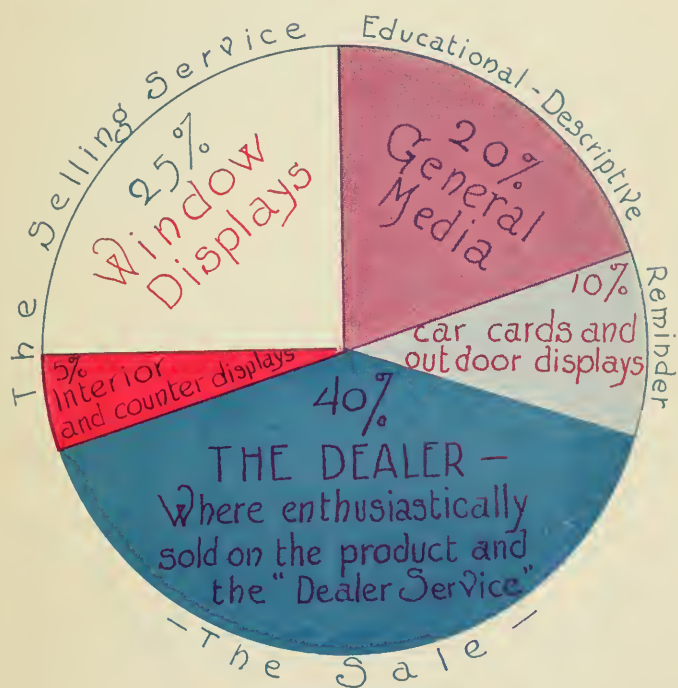
Usually the dealer is not satisfied merely by the "flash" of general advertising outside his locality and particularly his own store. What he desires is to "feel" the force of the publicity campaign; to personally sense its efficacy in increased sales over his counter. This does not mean to imply that the average retailer is opposed to national advertising, but it does mean that the "flashing" of his "paper" campaign in portfolio form upon the dealer by a national advertiser, does not insure complete results. The dealer will not push all merchandise that is nationally advertised, when little effort is being made to help him personally to sell that merchandise.

While general circulation has a great publicity value, nevertheless it is no more than practical to justly analyze its possibilities. Be it understood that this is not in any degree a condemnation of general space as a whole, but rather an effort to impress upon the advertiser the necessity of analyzing his markets, his circulation areas and possibilities so as to prevent errors similar to those committed in the past by irresponsible advisers, who have even gone so far, as in one instance recently, as to buy exorbitant space in a magazine having exclusive Southern circulation when the distribution of the product advertised was centered in the North and was extremely weak in the South. It is sheer waste of money to advertise a product distributed throughout the retail and jobbing trade, until that trade has been supplied with sufficient merchandise to handle a consumer demand when created.

The trouble with the typical national campaign as indulged in to-day is not so much its lack of power as a sales "reminder," as the fact that it is so far removed from the retail counter and the retailer himself. The dealer is aware of this, and while he is not opposed to general advertising, he very often fails to get behind merchandise that is nationally advertised, merely because little effort has been made to aid him personally.

The plain fault, therefore, is that the campaign

ANALYTICAL SALES CHART



This Analysis is Based Upon General Commodities Sold Through the Drug, Grocery, Auto Accessory, Hardware and Confectionery Trades.

that ignores or undervalues the dealer is an incomplete sales campaign. The plain remedy is to complete the effective sales campaign by educating the dealer to the Display possibilities of his store windows, and co-operating with him.

The merchandising world to-day does not need greater and more efficient advertising agencies so much as it does advertising executives who understand all phases of publicity, distribution, and sales, and who know the value of the various sales media and the art of spreading the sales promotion appropriation over the national field in such a way as to get the most results out of the least effort and expense.

Three Plans for Securing Distribution

There are about three general plans for securing distribution:

First, the method of launching an overpowering publicity campaign, using trade papers, direct-by-mail advertising, magazines, newspapers, billboards, car cards, etc. This method will, without doubt, create distribution in time, if the expense does not have to be carefully considered, but it is extremely costly and time-consuming.

Second, the method of employing strictly local

advertising media and a large sales force. This, too, is costly and takes a long time to show results, while the salesmen's payroll goes on from day to day and their reports, more often than not, read, "Mr. Brown out," or "Mr. Brown says he will stock after a demand has been created."

Third, the method of securing thorough distribution and dominating publicity quickly and economically, while at the same time gaining the goodwill and co-operation of every dealer. Trained Display crews can do this by covering every single dealer locality, zone by zone.

This method has three distinct functions:

1. Distribution
2. Dominating Publicity
3. Dealer Good-will.

The first function makes absolutely certain that each dealer stocks the product—not down under the counter or on the top shelf where the prospective consumer would never know the dealer handled it, but featured as prominently as it is possible to display an article. That is, in the dealer's window.

Under the second and third functions we find that every dealer is called upon systematically and the majority of them induced to feature the article with strong, sales-producing Window and Interior

Displays. As a result, the consumer sees the product advertised in nearly every store window in his home city and in his own neighborhood. Everywhere he turns, the Window Display acts as a signpost right where the goods are on sale—a timely reminder to buy.

The authors could cite a hundred different merchandising campaigns that have fallen "flat." Some have been too meagre in their distribution scheme, and some have been insanely elaborate and have defeated their own purpose.

Perhaps the most humorously pathetic plan of distribution recalled is the one credited to a certain candy manufacturer, making an expensive boxed candy, who desired quick distribution in the metropolitan market. He sent out two trucks loaded with candy and started up Broadway, leaving a quantity of candy free with each dealer. He quickly secured distribution, but the dealers made no attempt to feature the candy in their windows, no local advertising nor "dealer service" followed the placing of the product, and by the time the candy reached the consumer, which very little did, it was in no salable condition. The majority of the dealers refused to handle the line, the entire market for this product was demoralized, and the company's financial loss was enormous.

*The Three-Link
Sales Campaign*

Briefly, there are three distinct elements in the successful merchandising of general commodities:

FIRST.

Distribution—and the furnishing to the dealer of a constructive sales service as a part of the initial sale or consignment of the goods. This “Service” to consist of Window Displays, Dealers Helps, Counter Displays, Local Sales Campaigns, Selling Ideas.

SECOND.

The intelligent local or national advertising of the product to the consumer in order to aid in the creation of a consumer demand.

THIRD.

Consistency—the consistent and continued advertising of the product year in and year out—the everlasting, never-failing dealer service, augmented by intelligent national advertising.

These three elements constitute a form of “sales insurance.” There should be no “hitch” in the execution or progression of such a campaign. It should win immediate results.

The proper advertising campaign is, or should be, an unailing institution consisting of the three elemental sales publicity units—Dealer Co-operation, Intelligent General Advertising, and Consistency.

*Good-Will an Asset
of the Business*

The good-will of the dealer and the consumer is due not so much to the lavish use of national advertising as it is to appropriate and consistent sales publicity, year after year, through the best national media and the dealer. The lack of faith which many manufacturers evidence in what merchandising men call "good-will" is the cause of many failures where every element of success should flourish.

The greatest sinners against good-will are those manufacturers who do not continue, year after year, their sales campaigns. When the average manufacturer finds himself over-sold and, because of lack of production facilities, is unable during prosperous times to handle all the business that comes his way, he gives little thought, in many instances, to the future. His answer to arguments in favor of maintaining his sales campaign and thus

permanently establishing good-will, is that he is over-sold and could not handle the extra business which continued advertising would bring.

This is the greatest merchandising error of which a modern manufacturer can be guilty. It proves conclusively that he is not alive to the possibilities of sales publicity. He is courting future bankruptcy when his market slips back to normal or suffers a slump, because when this happens, he is not sustained by the solid foundation of good-will; his product and activities have been forgotten by the consuming market, for he failed to stay consistently in the limelight during the time he was over-sold, and his credit will not stand the time and expense of a new educational and sales campaign to bring him back upon his industrial feet.

Good-will is an asset of the business. Time and again when a corporation changes hands, the good-will of the business is calculated as a specific asset and has been known, in these transactions, to be valued at millions of dollars. And yet manufacturers there are who scoff at the establishment of good-will and who "trust to luck" for future business regardless of the uncertainties of the times, just because they think it is unnecessary to advertise when they are doing a big business and are, possibly, over-sold.

Consistent Advertising
the Secret of Continued Business

Wise and consistent advertising is like a solid snowball rolling downhill—it acquires more momentum the longer it is allowed to “roll on.” Unlike a snowball, however, no matter how long and consistently advertising is allowed to “run,” it never becomes unwieldy. The more momentum and power it gains, the greater is its sales value. It can never be too big to handle. Keep it moving from year to year. Do not permit it to stop for a moment, lest it lose its power to continue. The simile here is merely one of power, for as a ball of snow becomes greater in force and size by running downhill, the properly propelled vehicle of advertising runs *uphill*—always up toward the peak of greater sales and continued business.

It were far better not to advertise at all than to create a demand for a product through good advertising, only to “drop” that advertising at a time when it is most needed.

This fact is humorously and forcefully brought home by the Covington, Oklahoma, Record:

TRAGEDIES!

A man struck a match to see if the gaso-
line tank of his auto was empty.

It wasn't.

A man patted a strange bull dog on the
head to see if the critter was affectionate.

It wasn't.

A man speeded up to see if he could
beat the train to the crossing.

He couldn't.

A man touched a trolley wire to see if it
was charged.

It was.

A man cut out his advertising to see if
he could save money.

He didn't.

Advertising to-day is a merchandising problem to solve. To get the most out of the least it is necessary for the merchandising analyst to have an abundance of ideas. He must be able to reduce campaign costs and the technique of the advertising campaign, down to the fine distinction of a scientific certainty.

There should be no element of chance in his methods. His campaign should be sure—direct.

ESTIMATED NUMBER OF RETAILERS IN CITIES OF OVER 100,000 POPULATION BASED ON 1920
UNITED STATES CENSUS REPORTS

Principal Cities of the United States	Auto Accessory, Garages and Repair Shops	Shoe Stores	Tobacco Stores	Confectioners	Druggists	Dry Goods Stores	Grocers and Delicatessen Stores	Hardware and Sporting Goods Stores
New York, N. Y.	1,724	1,514	2,317	3,505	2,386	2,308	11,324	1,213
Chicago, Ill.	1,659	1,166	1,342	2,871	1,689	1,356	9,561	1,039
Philadelphia, Pa.	1,019	654	2,278	490	1,036	1,456	5,331	513
Detroit, Mich.	922	624	450	2,705	776	1,193	5,146	518
Cleveland, O.	568	386	281	1,590	461	614	3,010	389
St. Louis, Mo.	427	980	235	588	541	687	2,584	340
Boston, Mass.	522	309	306	287	344	408	2,507	251
Baltimore, Md.	413	276	293	1,667	448	702	3,857	279
Pittsburgh, Pa.	424	145	119	968	350	210	1,885	146
Los Angeles, Cal.	1,080	137	732	540	430	375	2,665	333
San Francisco, Cal.	534	132	568	305	245	181	1,509	205
Buffalo, N. Y.	161	290	79	1,153	237	262	1,721	133
Milwaukee, Wis.	383	189	48	328	266	208	1,951	174
Washington, D. C.	297	112	230	215	271	155	1,832	129
Newark, N. J.	257	200	166	789	201	368	1,727	166

Principal Cities of the United States	Auto Accessory, Garages and Repair Shops	Shoe Stores	Tobacco Stores	Confectioners	Druggists	Dry Goods Stores	Grocers and Delicatessen Stores	Hardware and Sporting Goods Stores
Cincinnati, O.....	314	177	189	613	226	245	1,211	109
New Orleans, La....	123	146	72	132	175	110	1,560	62
Minneapolis, Minn..	368	113	92	376	195	141	1,494	135
Seattle, Wash.....	297	59	192	245	172	76	1,019	94
Indianapolis, Ind...	225	92	103	101	315	151	1,567	100
Jersey City, N. J...	307	113	85	183	96	221	941	42
Portland, Ore.....	226	61	135	194	145	68	744	68
Denver, Colo.....	221	34	180	69	189	105	934	65
Toledo, O.....	181	76	59	251	94	116	512	83
Louisville, Ky.....	111	86	50	112	151	245	1,158	56
St. Paul, Minn.....	169	65	49	331	114	56	642	68
Syracuse, N. Y.....	136	57	44	102	70	71	669	34
Memphis, Tenn.....	73	39	37	34	90	121	714	26
Dayton, O.....	121	65	86	163	70	54	443	40
Bridgeport, Conn...	96	75	71	205	56	116	168	28
Hartford, Conn.....	128	50	20	40	83	67	532	24
Paterson, N. J.....	96	75	37	207	45	138	663	60
Youngstown, O.....	111	43	36	131	42	46	544	30

Principal Cities of the United States	Auto Accessory, Garage and Repair Shops	Shoe Stores	Tobacco Stores	Confectioners	Druggists	Dry Goods Stores	Grocers and Delicatessen Stores	Hardware and Sporting Goods Stores
Springfield, Mass.	146	59	84	144	52	62	433	35
Nashville, Tenn.	71	26	15	24	77	64	487	22
Camden, N. J.	48	45	96	61	44	102	310	44
Albany, N. Y.	128	44	55	86	56	50	524	32
Rochester, N. Y.	201	117	76	220	91	142	896	53
Spokane, Wash.	121	28	77	126	50	25	343	45
Kansas City, Mo.	309	88	150	130	364	204	1,132	117
Providence, R. I.	249	60	45	54	190	129	909	42
Columbus, O.	225	82	46	194	143	100	623	55
Atlanta, Ga.	85	40	41	125	104	66	777	27
Oakland, Cal.	177	60	132	108	78	89	845	71
Worcester, Mass.	97	46	45	88	64	67	268	15
New Haven, Conn.	138	101	75	341	95	156	914	44
Birmingham, Ala.	55	29	28	79	84	56	738	29
Scranton, Pa.	100	33	41	168	65	32	717	44
Richmond, Va.	93	39	23	348	96	83	785	39
Omaha, Neb.	201	39	60	91	98	46	639	47
Fall River, Mass.	60	26	13	52	56	95	486	28

Principal Cities of the United States	Auto Accessory, Garages and Repair Shops	Shoe Stores	Tobacco Stores	Confectioners	Druggists	Dry Goods Stores	Grocers and Delicatessen Stores	Hardware and Sporting Goods Stores
Grand Rapids, Mich.	101	85	44	95	89	77	493	94
Lowell, Mass.	55	38	23	38	54	39	364	24
Cambridge, Mass. . .	34	28	17	44	68	57	351	27
Dallas, Texas.	66	28	39	77	118	49	585	39
New Bedford, Mass. .	78	49	36	24	76	71	370	34
San Antonio, Texas .	89	59	29	13	77	59	691	40
Salt Lake City, Utah	84	27	31	68	49	16	452	30
Tacoma, Wash.	100	18	57	86	41	26	330	31
Trenton, N. J.	85	37	148	199	48	57	481	27
Houston, Texas.	119	28	48	91	83	81	683	39
Reading, Pa.	113	126	70	94	41	34	444	28
Lynn, Mass.	79	55	30	48	42	42	298	32
Ft. Worth, Texas. . .	94	28	34	73	96	20	392	29
Des Moines, Ia.	132	25	50	45	104	17	375	42
Lawrence, Mass.	50	48	38	44	43	64	411	27
Totals	17,596	10,181	12,758	24,968	14,844	15,197	90,671	8,185

31

14

